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Knitting

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ISSN 0269-9761

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Dear Readers...

It's time for a small celebration. As you'll see in the centre of the magazine, I've spent some time looking back at my life in machine knitting and the start of the magazine 20 years ago. At the time of the launch, machine knitting was riding on the crest of a wave with at least 13 titles available either every month, bi-monthly or quarterly. I'm not sure if any of us thought the bubble would burst, or when. It also never crossed my mind that I'd be in the front line starting the whole thing off all those years ago and the last one left! I'm more than grateful for all your constant support, so please accept my sincere thanks for helping me to keep the magazine going.

I need to start by apologising to all those who were disappointed not to see me at G-Mex. As things stand, I shall also not be at Shepton Mallet this year. There have been some significant changes behind the scenes and I must re-assess whether or not I continue to attend the big shows on behalf of the craft. Many of you have 'fallen by the wayside' so to speak, when it comes to attending these events - mainly through the lack of machine knitting. It may still be possible to revive things, so I'd be pleased if any of you with a strong opinion or thoughts one way or the other would get in touch.

I've always felt that attending the small, dedicated specialist shows was all very well, but we never see newcomers or those who might have machine knitted in the past, but stopped for one reason or another. Often, an ex-knitter will come across the stand by accident and squeal to discover that machine knitting is still going and has not died. At every big show I've attended I've brought at least one or two back into the fold, but is it simply altruism on my part? I've enough to do to keep the magazine going and everything ticking over, without making work for myself. So do you, my readers, actually care if MKM continues to have a presence at these shows, squeezed between the paper crafts and nick knacks? Drop me a line or send an e-mail to the usual address with your private thoughts. It will remain confidential and I'll take it from there.

Our birthday euphoria is tinged with a little sadness, because Doris has decided to 'more or less' call it a day. As she's often reminded me, she is an octogenarian and none of us goes on forever. The good news is that she's not leaving us completely and will be at the end of a telephone if I need any help or advice. She's also happy for me to re-print any of her past articles, which might be of current interest. On behalf of everyone at MKM who has worked with her over the years, we send Doris our heartfelt thanks. Angela will continue to fly the flag from the Isle of Wight and I'll go and see Doris whenever we visit the island.

Thoughts about Doris have also reminded me about taking over the old To & Fro quarterly newsletter. The transfer of ownership from

Metropolitan in Poole, Dorset brought together my own company with Carol and Mark Hocknell. They'd opened Masterknit in March 1986, in

what was a slightly larger than average garage! They sold everything to do with Knitmaster machines (hence the name) plus yarns, books, accessories and the numerous monthly magazines available at the time. Three years later in March 1989, they purchased Metropolitan from Carol and Dave Williams, who had split their business. Metropolitan moved to Poole near Nantwich whilst Carol tried to keep the newsletter going on her own in Dorset for a while. Unfortunately she had health problems and called me one day. The outcome of our many discussions was that I took the titles under my then expanding umbrella and produced my first issues of To & Fro and To & Fro Electronic at the beginning of 1991. Looking back, the writing was probably on the wall for the craft at that time, because Machine Knitting World had also ceased publication the previous year.

It's been a strange and bumpy path over the recent years and I've almost thrown in the towel on at least two occasions. The most recent time was a couple of years ago when my mum died and my husband had a serious health scare. I was certain I should leave MKN to carry on flying the flag for machine knitting, because it had all the glitz and gloss I knew I could never afford. I decided to get the trauma of the inquest out of the way and then make the announcement. The wind was completely taken out of my sails when the publishers of MKN suddenly announced it would cease publication after the next issue. We had to go North for the inquest and stayed an extra day to give us some space to think and talk. After all my years working in and fighting for the craft, I felt that I couldn't let the whole thing go if the remaining two magazines closed down. So to all of you who may have concerns about my intentions, I'm here for a little longer! My husband is a partner in his own company and thoroughly loves his work. Although the government considers we now need help paying our fuel bills at Christmas, we don't feel anywhere near retiring. Undoubtedly I'll slow down a little each year but as long as I have your support, continue to make enough money to pay the bills and enjoy reasonable health, I shall keep the magazine going. Who knows, perhaps the upturn in hand knitting is blazing the trail for machine knitting to rise again and I'll be able to hand the magazine over to tomorrow's rising stars. I do hope so.

Coming Next Month...

Subscription copies will be mailed out on April 6th, and the issue goes on sale in shops on Thursday April 13th. You can ask your newsagent to reserve a copy. Turn to page 11 for the form!

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Regular Contributors

Diane Bennett, Doris Coutts, Beryl Jarvis, Joan Lafferty, Nina Miklin, Jo Newton, Angela Thornycroft, Jane Woodward

Reference

54 Publisher & Editor Anne Smith
27 Fashion Editor Sally-Ann Carroll
11 Colour Reproduction Acorn Web
55 Distribution COMAG Specialist
60 Print Visa Press

You can write to us at:-

RPA Publishing, PO Box 1479
Maidenhead, Berkshire SL6 8YX
Tel: 01628 783080
Fax: 01628 633250
E-mail: mail@machineknittingmonthly.net
Web: www.machineknittingmonthly.net

Distribution

Australian Subscriptions

Dormani Yarns
318 Lord Street, Highgate
Western Australia 6003, Australia

North America

Sian Taris
Box 260, Oakville, MB R0H 0Y0, Canada
E-mail: taris@lincsat.com

Tel:- (204) 267 2894
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Look at Life

It's a topsy-turvy world

In the January issue Anne was explaining how she had to get 'in gear' for the Christmas issue in October. Joan Lafferty reminds us that it's even worse for the contributors because they have to start Christmas in September, or before! So what was Joan doing three months ago?

As regular readers know, I usually talk about something I have made in the previous month – and the mistakes I have made. Readers seem to like this because it assures them that they are not the only ones who find the machine orders them around! To illustrate my point, I'm typing this on Boxing Day but Spring should be here by the time you read it! So 'what I have been knitting lately' will inevitably have a Christmas feel about it this time.

This year, in November, I seem to have met up with ladies who are either boast-

ing that they have made their Christmas puddings, or moaning that they have still to make them. So I say, casually, "I made four Christmas puddings last week". Then I explain they are small, knitted puddings to hang on the Christmas tree, which either provokes a laugh or, unfortunately, a snort of disgust. I did indeed knit these puddings – six of them in all, which have sold like hot cakes or should I say, "hot Christmas puddings".

MONDAY, MONDAY

I seem to have had a culinary time with the run-up to Christmas, so let me

explain. Every Monday I go to the hairdresser. There are two lovely ladies, one who washes my hair and the other sets it. By the time the latter is putting in the rollers, the first lady is dodging out to go to the local bakery, which supplies hot sausage rolls and pasties. I tease these two ladies (we all have the same silly sense of humour) that they will get fat if they do this every morning. One of them explained that if they stayed to have breakfast the salon would not be open to do my hair! (I did not suggest they should get up earlier!) So I decided I would play a joke on them for Christmas.

CULINARY DELIGHTS

Some months ago I was given lots and lots of cones and part cones of assorted yarns. Returning from the hairdresser, there were several cones on the floor by my chair. (I did have breakfast, but left the tidying up for later!) There was one cone of cotton yarn in a darkish pink with white 'bumps'; left over from the previous evening I had been crocheting squares for blankets which go to Africa. This pinkish cotton yarn was very thin and a bit too harsh for jumpers, so I wound two strands together for my crochet to give a bit of colour. Fresh from my teasing about the sausage rolls, I realised that this yarn looked a bit like sausage meat! Could I knit sausage rolls? Of course I could, I have that sort of tiny mind. By chance, beside the cotton yarn was a cone of off white – just the right colour for pastry.

I decided a few lines of brown would make the slits, which are on 'normal' sausage rolls. Should I do a little Swiss darning? No, thank you! It was not worth marking the Mylar sheet for just three spaced out stitches over about eight rows, so I decided to knit these rows using the holding method. Like any motif this needs a strand of the main colour to seal the edge where the two colours begin and end. Setting the machine to hold, I knitted my brown stitches by hand and pushed them into holding position – not particularly taxing for just a few rows.

About a week before Christmas, the House Manager of these flats gives us a little party, with wine, crisps and so on – plus sausage rolls. So this time I made a cocktail size one and, flushed with success, I embarked on a Cornish pasty!

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I then sewed the cast on and cast off edges and stuffed with toy stuffing, making a tube. I knitted the sausage meat by hand, using garter stitch; a small square tucked into the ends of the tube made a quite life-like roll. I think the most difficult part was sewing the sausage into the ends so that the stitches did not show! I then got out an orange felt tipped pen and smeared the top, to make it look as though the pastry was cooked - it was a bit anaemic, but nobody seemed to care.

There was a good laugh when the ladies opened them, joined by another lady that I see most Mondays. She had her arm in plaster, and was feeling a bit down, so I hope I managed to cheer her up. The 'washer of hair' lady went off to get her 'breakfast', taking my knitting with her. The shop girls enjoyed the joke too. (She also told me she could see the sausage meat in my rolls, but not in the shop ones!)

FLUSHED WITH SUCCESS

About a week before Christmas, the House Manager of these flats gives us a little party, with wine, crisps and so on - plus sausage rolls. So this time I made a cocktail size one and, flushed with success, I embarked on a Cornish pasty. I first thought how I would do this using real pastry. So I knitted a circle, joining the ends, then had the problem of 'crimping' the top. After stuffing and sewing up, I did some embroidery stitches over the seam, pulling them tight and spacing them about 5 mm apart. This worked well and again my orange pen made it look like cooked pastry. (This one has yet to take a trip to the hairdresser!)

THE LAST SUPPER

I think I have mentioned before that a Vicar friend of mine found someone advertising a knitting pattern for The Last Supper for Sunday school children at Easter. I sent for the pattern and the lady who is in charge of the Sunday School said she would like one, so I knitted all thirteen figures. The pattern was, of course, for hand knitting and used double knitting yarn. So I converted it to four ply and made most of it on the machine. Fortunately the figures had no legs - well none visible! Instead they had long robes, which when made up, had a circle of cardboard inserted so that they could stand up.

In the hand-knitting pattern these robes were tapered at about the waistline by decreasing every fourth stitch and so on for a number of rows. On the knitting machine this sort of decreasing means moving the stitches inwards on several rows, which is a bit of a fiddle, so I decided to decrease every other stitch all along the row. Most machine instructions tell us

to take off on waste yarn and replace with two stitches on each needle. I find this difficult because I don't see all that well, so I put each stitch on the next needle, knit one row in main, then take off on waste yarn. It is easier to pick up the last row in main, because the stitches are fairly large. Then I remove the waste yarn and undo this row carefully. This has made the shaping for my figures quite acceptable. Some of the little jackets are in garter stitch, knitting two rows in two colours. I did a few of these by hand, because I like a little hand knitting; the head-dresses were triangles, also knitted in garter stitch in the pattern and again, I did some by hand and some on the machine. The Sunday School lady was delighted; I left her to supply something suitable as a table and a gentleman took some pictures, one of which he gave to me.

COUNTDOWN

I then thought I should make one for my Vicar friend, since he had put me on to the idea in the first place. Yes, that's 26 figures! As was knitting this I had a lady come to me for some instruction on using the knitting machine. She said she was keen to knit in cotton and how did the machine take to this. The only knitting I had in cotton was one of the robes, which I had made in white. The next time she visited, she told me her sister-in-law was a Vicar and could I knit the tableau for her to give to her relation for Christmas (2004). (I hope you're keeping count - because we're now up to 39 figures knitted!)

Before the war I was a member of St. John Ambulance and had kept in touch, for about 65 years, with a gentleman (I'll call him E.) who was also a member. Although retired, he kept up with other retired members and was at a 'do' in London when he got talking to another gent (I'll call him S) who said he came from Cornwall. (By the way, S was still in St. John.) E then told him he knew a lady in Cornwall who was an ex-member and can you believe that S knew my husband when we were all in Surrey! So E wrote to me and asked if he could give S my address. Of course, I agreed and S visited me.

The reason for this long explanation is because the picture of my knitted tableau was on view when he called and he asked if I would knit one for his Church! So on Christmas Eve, with all the presents wrapped up and crossword finished, I decided to start hand knitting a little jacket for the next lot of disciples. Yes, that will be 52 figures when I have finished! So for once I am ahead of Anne, knitting Easter items before Christmas - and it's far too late for me to wish readers a Happy New Year! ■

Knit ting buddies

Following my appeal in the March issue, a number of readers have volunteered to give help and advice to beginners or those returning to machine knitting after a long break. If travelling distances are not too great, they may even sit with you whilst you develop some basic knitting skills. However they are not trained professionals, so please don't take advantage of their generosity by overloading them with your queries. Remember also not to ask for or expect the impossible! This is a free service to our readers.

BUCKINGHAMSHIRE

Flackwell Heath

Call Pat Tilbury on 01628-524044 for help with DesignaKnit and Passap E6000.

DERBYSHIRE

Buxton

Call Ann Baker on 01298-23424 or e-mail: annbaker77@hotmail.com for help and advice.

GLOUCESTERSHIRE

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Call Penny Mills on 01285-651747 for help and advice.

SUFFOLK

Lowestoft

Call Sylvia Squires on 01502-516457 or e-mail: sylvia.squires@virgin.net for help and advice

WARWICKSHIRE

Coleshill

Call Irene Wilson on 01675-463227 for help and advice.

If you'd like to be included on this list, please call Anne on 01628-783080.

News Line

Promoting craft across the uk

New products or plans for a lecture or exhibition? Whatever is happening, if it's of interest to other knitters, we'd like to hear about it! You can write to us at the usual address given on page 3 or e-mail mail@machineknittingmonthly.net

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The new Traidcraft catalogue is now available, allowing us to enjoy the talents of embroiderers and craftspeople in developing countries. Fashions include a hand-knitted, hand spun alpaca cardigan and a fully lined hand-embroidered skirt. There are hand-woven storage boxes and beautiful hand-embroidered cards. Thanks to the fair price received, the workers can afford to feed their families and educate their children. To order a copy of the Traidcraft catalogue, simply call 0870-443 1017. Traidcraft products are also available online at www.traidcraftshop.co.uk



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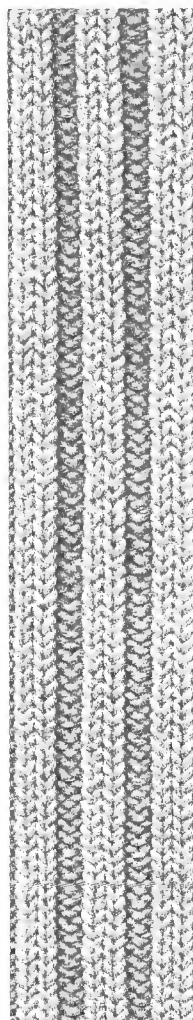
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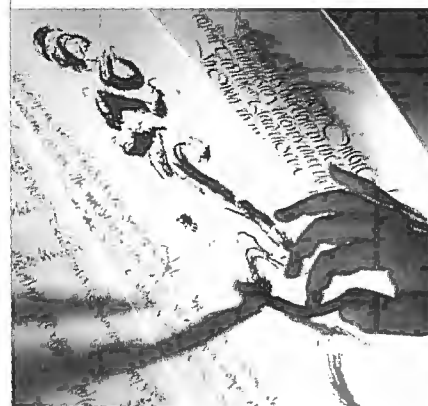
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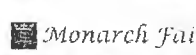
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NOTTINGHAM SHOW

If you live in the North, why not join us at Nottingham? The **Nottingham Machine Knitting Show** is on **Sunday 9th April 2006** from 10.00 am to 4.00 pm. The venue is still the Harvey Hadden Sports Centre, five miles from Junction 26 on the M1.

Although we've lost a number of exhibitors this year's line up includes Heathercraft, B Hague & Co, Metropolitan, Bumblebee Yarns, Undy Yarns, CG Yarns, Uppingham Yarns, Riverside Spinning, Euroyarn, Knitting & Crochet Guild, Guild of Machine Knitters, KCG Trading, Ruddington Framework Knitters, Anne LaVene, Jo Newton, Fiona Morris with Distance Knitting, Karabee, Beryl Jarvis, Shades of Cashmere, Gillian Lamb, Elaine Cater, Busy Bee, Sue Booth, Erica Thomson, Iris Bishop, Ann Brown, In-Ex and Knitting For Fun. I'll be in my usual corner with MKM, so do come over and say hello.

There's to be a fashion show at 12.15 pm and lectures have been organised at an extra cost of £1 per lecture. Booking is advisable to see exhibitors **Fiona Morris** talking at 11.00 am about open fabrics using manual techniques, **Ann Brown** at 1.30 pm talking about designing a Posh Frock and **Elaine Cater** at 2.30 pm talking about making the most of your Brother lace carriage.

As usual, refreshments will be available and there's free parking for visitors. Admission is £4.00 in advance and £4.50 on the door. To obtain tickets and more information, please send a self-addressed and stamped envelope (together with a cheque / postal order, if you are ordering tickets) to:

Hush Knit Yarns

57 Burnside Drive, Bramcote Hills, Beeston
NOTTINGHAM NG9 3EF Tel/Fax: 0115-922 3654

Home and away

Irene Krieger will be keeping in touch with everyone through the magazine and this time she has belated greetings for us.



Hi folks

Christmas was rather different for us this year. On Christmas Day we had a brunch picnic on the beach followed by a mixed seafood grill in the evening. We have a fishermen's co-operative about ten minutes away, so their stuff is always spanking fresh. A 'meat' barbie followed on Boxing Day – and a few prawns found their way on to the grill, too. The champagne was chilled to perfection!

Cheers and all the best to you all.
Kind regards
Irene

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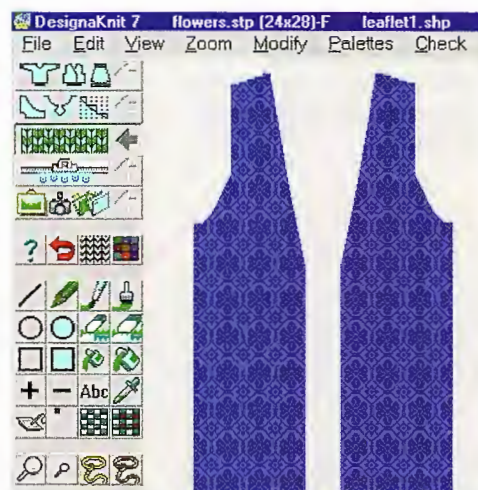
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Sheena

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Pattern Information

MEASUREMENTS

To fit bust 97 [102, 107] cm, 38 [40, 42] in.

Actual size 109 [114, 120] cm, 43 [45, 47½] in.

Length to shoulder 65.5 cm, 26 in.

Overarm sleeve length 48.5 [50.5] cm, 19¼ [20] in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, then it applies to all sizes.

TENSION

27 stitches and 46 rows to 10 cm, 4 in measured over garter stitch pattern (tension dial setting approximately 7).

For perfect results, please check your tension carefully.

ABBREVIATIONS

For a list of the abbreviations we use, please turn to page 62.

NOTES

a) Before knitting, prepare any punchcards or electronic sheets needed from the charts provided. Note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting. Punchcards require two rows of holes punched to start and finish of card for joining. We used Stitchworld pattern 532 for 1x1 rib.

b) Electronic machines. Place pattern over centre 0. Program machine for pattern before commencing knitting

c) There is a choice of three sizes for the back and fronts with one body length and two sleeve lengths.

SHAPE ARMHOLES

Cast off 10 sts at beg of next 2 rows. 129 [137, 145] sts rem. Work 112 rows in main garter stitch pattern. RC shows 284. Change to the main carriage. Set carriage to hold. Using MY, cast off centre 47 sts. Push 41 [45, 49] Ns at left to HP. Using MT and WY, K a few rows in st st over rem 41 [45, 49] sts and release from machine. Push 41 [45, 49] Ns at left from HP to UWP. Using WY, K a few rows and release from machine.

RIGHT FRONT

Push Ns 2 to 75 [79, 83] inclusive at right of centre 0 to WP. 74 [78, 82] Ns in WP.

**** Work as for Back from * to *.**

Insert card for main garter stitch pattern, release card. Set RC at 000. Using MT, work 170 rows in main garter stitch pattern.

SHAPE ARMHOLE

Work 1 extra row in main garter stitch pattern for Left Front. Cast off 10 sts at beg of next row. 64 [68, 72] sts rem. Work 66 rows in main garter stitch pattern.

SHAPE NECK

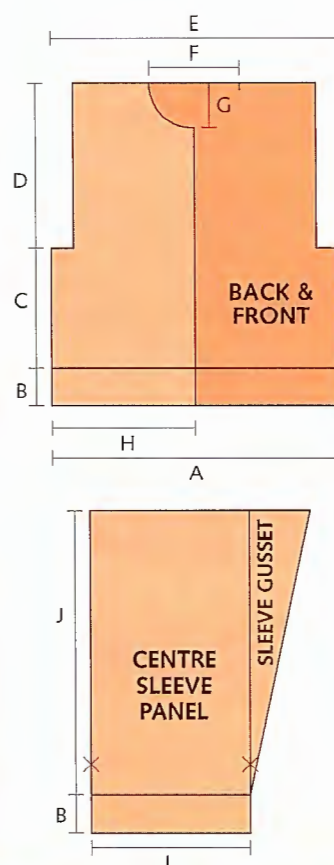
Cast off 9 sts at beg of next row. K 1 row. Dec 1 st at neck edge on every row until 41 [45, 49] sts rem. Work in main garter stitch pattern until RC shows 284. Change to the main carriage. Using MT and WY, K a few rows in st st and release from machine ****.**

LEFT FRONT

Push 74 [78, 82] Ns at left of centre 0 to WP. Work as for Right Front from **** to **** reversing shaping by noting alteration in number of rows worked.

Diagrams

A = 55 [58, 61] cm
B = 4 cm
C = 37 cm
D = 24.5 cm
E = 47.5 [50.5, 53.5] cm
F = 17 cm
G = 10 cm
H = 27 [28.5, 30] cm
I = 27.5 cm
J = 44.5 [46.5] cm



Knitting Instructions

BACK

Push 149 [157, 165] Ns at centre of machine to WP with extra N at right.

* Using main carriage, MT and WY, cast on and K a few rows ending with carriage at left. Using nylon cord, K 1 row. Using MY, e-wrap from left to right over these stitches, knitting the e-wrapped st through the WY st as you go along the row. Change to the garter carriage. Insert card for Stitchworld pattern 532. Program pattern for 1x1 rib. Set RC at 000. Using MT-4, work 20 rows in garter stitch pattern 532 *.

Insert card for main garter stitch pattern, release card. Set RC at 000. Using MT, work 170 rows in main garter stitch pattern.



We're very fortunate to have the full collection of Ann Baker's Karabee designs to feature in the magazine over the coming months. Ann's designs are practical and popular, with almost all of them being knitted on standard gauge machines. She has lots of lovely ideas for women's wear, kiddies and men and we thank Ann for her generosity in sharing her patterns with us.

General Information

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for Brother standard gauge punchcard or electronic machines with a garter carriage and a ribber for neckband.

MATERIALS

Uppingham 2-ply Cotton (used double)

2 [2, 2] x 500 g cones in main Yarn (MY).

9 buttons.

For further information about this yarn or a free shade card, please write to Uppingham Yarns Ltd, 30 North Street East, Uppingham, Rutland LE15 9QL or telephone 01572-823747 and mention the magazine.

GARMENT WEIGHT

Finished garment in second size weighs 566 g.



CENTRE SLEEVE PANELS (KNIT 2)

Push 75 Ns at centre of machine to WP with extra N at right. Work as for Back from * to *. Insert card for main garter stitch pattern, release card. Set RC at 000. Using MT, work 10 [20] rows in main garter stitch pattern. Place a marker at each end. Work 196 rows in main garter stitch pattern. Place a marker on centre st. Cast off loosely.

SLEEVE GUSSETS

Push 127 [130] Ns to WP.

FIRST SIZE

With main carriage at right and wrong

Photography Matt Smith Stylist Sally-Ann Carroll



side of Centre Sleeve Panel facing and cuff at right, pick up 127 sts from top of cuff to cast off edge and place on to Ns.

SECOND SIZE

With main carriage at right and wrong side of Centre Sleeve Panel facing and cuff at right, pick up 10 sts from top of cuff to marker and 120 sts from marker to cast off edge and place on to Ns.

BOTH SIZES

Set RC at 000. Using MT and MY, K 1 row. Set carriage to hold. Push 13 [14] Ns at right to HP, K 1 row. Push 1 N at right to HP, K 1 row.

* Push 4 Ns at right to HP, K 1 row. Push 1 N at right to HP, K 1 row *.

Rep from * to * 12 [14] times more.

** Push 3 Ns at right to HP, K 1 row.



Push 1 N at right to HP, K 1 row **.

Rep from ** to ** 8 [6] times more. 12 Ns rem in WP. Set carriage to knit back to WP. K 1 row. RC shows 48. Using WY, K a few rows and release from machine. Repeat on opposite side of Centre Sleeve

Sheena

Panel reversing shaping by reading left for right.

JOIN RIGHT SHOULDER

Push 41 [45, 49] Ns to WP. With right side of right back shoulder facing, replace 41 [45, 49] sts on to Ns. With wrong side of right front shoulder facing, replace 41 [45, 49] sts on to same Ns. Unravel WY. Using MT+3 and MY, K 1 row. Cast off.

JOIN LEFT SHOULDER

Work as for right shoulder reading left back for right back and left front for right front.

NECKBAND

With carriage at right and using MT+3/MT+1 and MY, cast on 149 sts in 1x1 rib. Insert comb and attach weights. Carriage is at left. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-3/MT-3, K 8 rows. Using MT-4/MT-4, K 6 rows. Using MT-5/MT-5, K 8 rows. Using MT-4/MT-4, K 6 rows. Using MT-3/MT-3, K 8 rows. Transfer sts for st st. Remove comb and weights. Make a hem by placing cast on sts on to corresponding Ns. Using MT, K 1 row. With wrong side facing, pick up 149 sts around neck edge and place on to Ns. Using MT+3, K 1 row. Cast off loosely.

BUTTONHOLE BAND

Push 155 Ns to WP. Using main carriage, MT-1 and WY, cast on and K a few rows ending with carriage at left. Using nylon cord, K 1 row. Using MT-1 and MY, K 6 rows. Make 9 evenly spaced buttonholes. K 6 rows. Transfer every alt st on to adjacent N, leaving empty N in WP. Using MT+1, K 1 row. Using MT-1, K 6 rows. Make buttonholes over same Ns as before. K 6 rows. Make a hem by placing loops from first row worked in MY on to

corresponding Ns. Pull out nylon cord when work is completed. Using MT, K 1 row. With wrong side of Right Front facing, pick up 155 sts along front edge and place on to Ns. Using MT+3, K 1 row. Cast off loosely.

BUTTON BAND

Work as for Buttonhole Band omitting buttonholes and reading Left Front for Right Front.

JOIN SLEEVES TO ARMHOLES

Push 141 Ns to WP. With right side facing, pick up 141 sts along straight edge of armhole and place on to Ns with shoulder seam on centre N. With wrong side of sleeve facing, pick up 141 sts from top of sleeve and place on to same Ns with marked st on centre N. Using main carriage, MT+3 and MY, K 1 row. Cast off.

Push 10 Ns to WP. With right side facing, pick up 10 sts from cast off sts at armhole and place on to Ns. Push Ns to UWP. With wrong side facing, pick up 10 sts from top of sleeve side seam and place into needle hooks of same Ns. Close latches and pull through. Using MY, cast off loosely. Repeat on other side.

JOIN SLEEVE SEAMS

Push 117 [120] Ns to WP. with K side facing, pick up rem 117 [120] sts from side of sleeve above cuff and place on to Ns. Push Ns to UWP. With P side facing, pick up rem 117 [120] sts from opposite side of sleeve above cuff and place into



needle hooks of same Ns. Close latches and pull through. Using MY, cast off loosely.

PRESSING

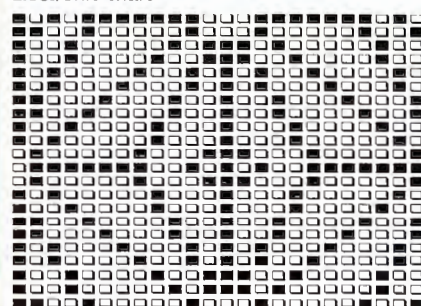
With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

MAKING UP

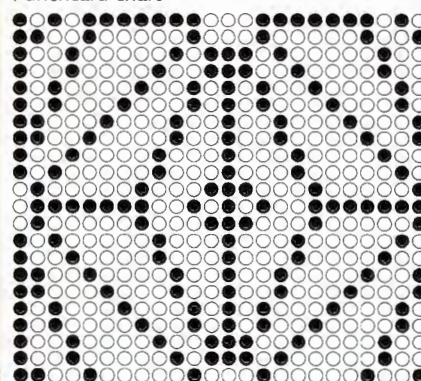
Join side and cuff seams. Neaten ends of bands. Finish buttonholes and sew on buttons. ■

Charts

Electronic chart



Punchcard chart



Punchcard chart 532



Electronic chart 532



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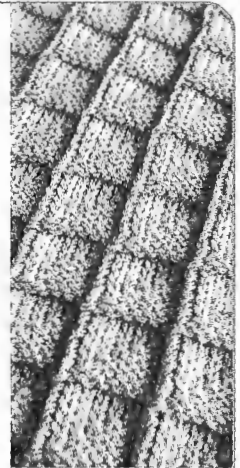
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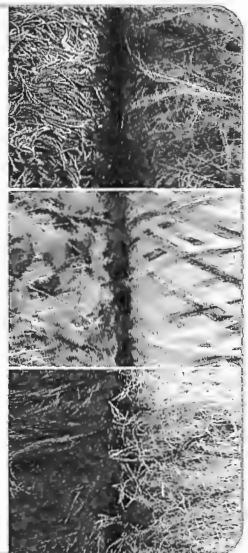


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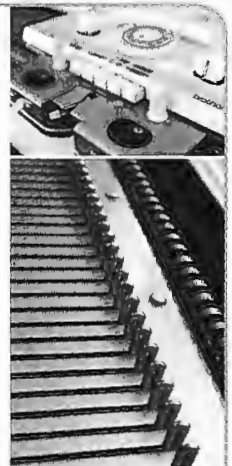
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Advanced Holding Position – Part 2

In this series we're following life in Beryl Jarvis' classroom. As several students return each year, they want to be taught something different to the beginners. This time the topic is advanced holding position.

METHOD 1

I usually refer to shaping in holding position, using the following method with either manual or automatic wrap, as Method 1. We move groups of needles from working to holding position, then return them all to working position in one of two ways.

Manual Wrap

The required number of needles is moved to holding position on the opposite side to the carriage and the machine is set so that they will not knit. We knit one row and then take the yarn under the needle in holding position (next to the needles in working position) to give a manual wrap.

Automatic Wrap

The required number of needles is moved to holding position on the opposite side to the carriage and the machine is set so that they will not knit. We move one less than the required number of needles to holding position. We then knit one row, move the needle next to the holding position needles from working to holding position to give an automatic wrap.

METHOD 2

Sometimes the shape required needs to be created by bringing all needles into holding position, then returning them in groups on alternate rows. I usually refer to this method as Method Two and it's worked as follows:

- ① Cast on 100 stitches and knit about 20 rows.
- ② Set machine so that it does not knit needles in holding position. If you are not sure how to do this, refer to my last article or the manual for your machine.
- ③ Change to a different colour yarn and knit one row.

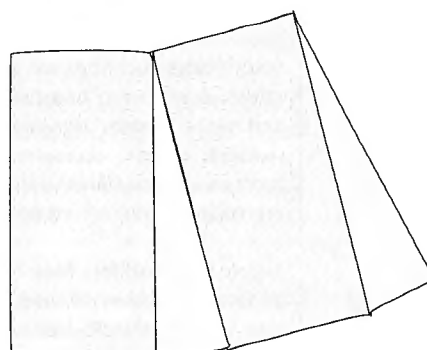


Diagram One

- ④ * Move 9 Ns at opposite end to carriage from working to holding position and knit one row.
- ⑤ Move needle next to the holding position needles from working to holding position and then knit one row *.
- ⑥ Repeat Steps 4 and 5 from * to * 8 more times. Ten needles will be in working position and 90 in holding position.

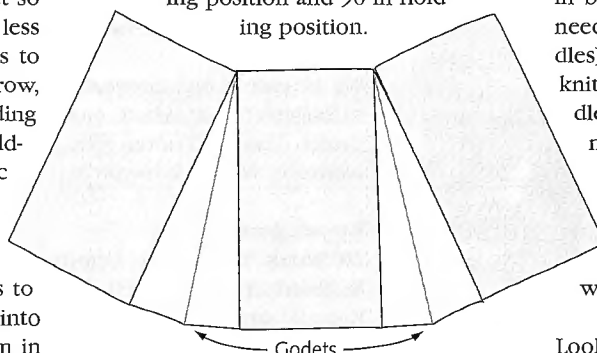


Diagram Two

- ⑦ Change the setting on your machine so that all needles will be knitted and knit one row.
- ⑧ Change back to the first colour and knit 20 rows.
- ⑨ Change to the second colour and knit one row.
- ⑩ Set the machine so that it does not knit needles in holding position and move all needles into holding position.
- ⑪ * Move 11 needles nearest carriage from holding to upper working position and knit one row.
- ⑫ Move working position needle next to the holding position needles from working to holding position and knit one row *. 90 needles are in holding position and 10 needles nearest the carriage are in working position.
- ⑬ Repeat Steps 11 and 12 from * to * 8 more times.

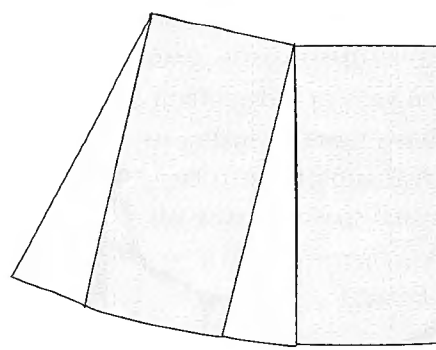


Diagram Three

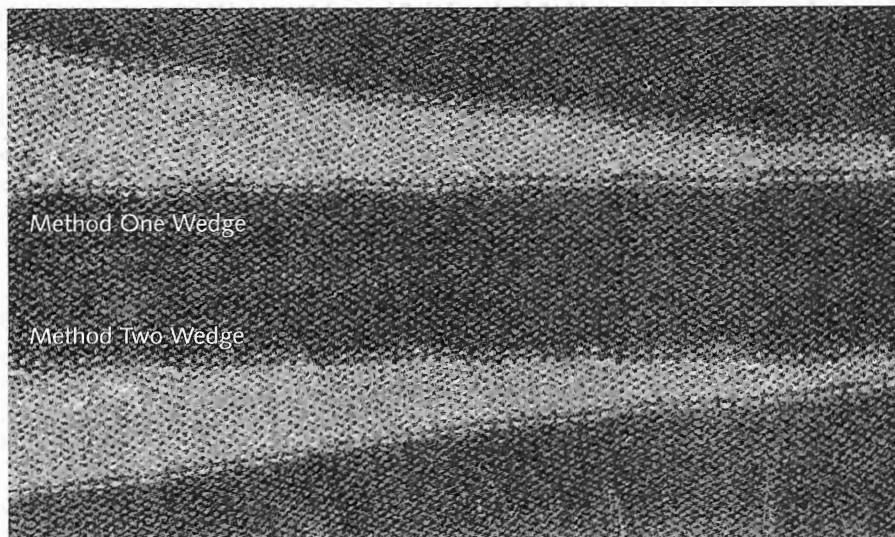
- ⑭ Change the setting on your machine so that all needles will be knitted and knit one row.
- ⑮ Change back to the first colour and knit 20 rows.

In the example, the needles were moved in groups of 10 - using an automatic wrap in both cases. Using Method 1, one less needle than the group (in this case 9 needles) are moved to holding position. We knit one row then move the tenth needle. Using Method 2, all needles are moved to holding position and a group with one more needle (in this case 11 needles) are moved back to knit. We knit one row and then move the extra needle from working to holding position.

Look closely at your knitting and you will see the difference between shaping by Method 1 and Method 2 (see Sample 1). The rows knitted over all the needles have created straight sections, between wedges or triangles, produced by holding position shaping or short row knitting. The triangle made by Method 1 starts off wide and ends narrow and the triangle made by Method 2 starts off narrow and finishes wide.

If you wanted to use a manual wrap with Method 2, all needles would first be moved into holding position.

** The group nearest the carriage (in this example 10 needles) are moved back to upper working position. We knit one row, then take the yarn under the first needle in holding position that's next to the working position needles and knit one row **. We repeat from ** to ** as required. The automatic wrap is usually easier to work, because you are less likely to get loops of yarn in the middle of the fabric.



Sample One

WHICH METHOD TO USE?

Shoulder Slopes & Neck Shaping

For shoulder slopes and neck shaping, we will normally use Method 1.

Sideways Knitted Skirts

On a sideways knitted skirt, the number of stitches gives you the length of the skirt and the length of the straight sections is equal to the waist measurement. The flare of the skirt is added by the extra rows knitted in the wedges and the wedges can be made either by Method 1 or Method 2. Skirts knitted in this way are usually easy to make, because there are no arms or head to fit around - as there are on sweaters (see Diagram 1).

KNITTING TRIANGLES

You may like to make the wedges into equilateral triangles. If you follow a wedge of Method 1 with a wedge of Method 2, the bottom edge of the knitting will be distorted and interesting godets will be produced (see Diagram 2). If the first wedge is made by Method 2 and followed by a wedge of Method 1, the distortion will not happen (see Diagram 3).

The garment shape that I call Beryl's Mock "V" on which I base many of my own sweaters and tops and it starts off with a rectangle. I next make a holding position wedge by Method 2, follow it by Method One and then knit another rectangle (see Diagram 4). If the neck is not

shaped, the straight edge will curl naturally. If you have it, see Info Sheet 4.2 for a sample of the basic shape. I've also included it on my Info Video and if you watch it, you can follow me designing and knitting a garment based on this shape - and much more! For a long while, I have said that using holding position is the most creative part of machine knitting. I'm sure that you'll find many opportunities to combine the two methods to create really interesting shapes. Until next time, happy knitting. ■

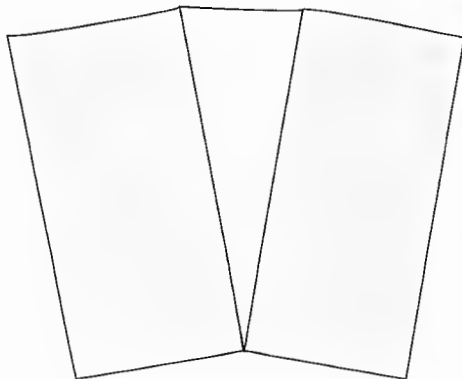


Diagram Four

Sadly, machine knitting no longer attracts enough students for many evening classes to run. Beryl Jarvis ran a very successful course in Leicester for more than ten years and her Classwise series of articles was based on life in her classroom and her teaching. The series started in 1996 in To & Fro, then continued in Modern Machine Knitting and ended some time ago here in Machine Knitting Monthly. We've decided to publish the articles again from the beginning, not only to give you a chance to follow it through but also to allow those returning to machine knitting to make a fresh start. Beryl's Info Sheets are widely acclaimed and still available to readers. If you would like a list of the full set, including prices, please send Beryl a self-addressed and stamped envelope to the following address:

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90 Asfordby Road
MELTON MOWBRAY
Leicestershire LE13 0HR
Tel: 01664-850418
E-mail: beryl.jarvis@ntlworld.com

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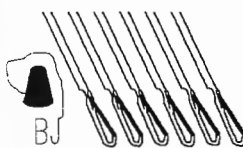
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DesignaKnit

Problem Solving

You may remember recent correspondence about knitting interactively using DesignaKnit with a Silver Reed Electronic machine and Windows XP. Matthew Bragg at Soft Byte has the following suggestions and writes:

Dear Anne

I have just read the readers' letters about DesignaKnit and Windows XP in the February issue and would like to make some suggestions.

First, if anyone is having problems of any kind with DesignaKnit, please call 01691 828556 or e-mail: support@softbyte.fsbusiness.co.uk. Let us know the exact version number of your DesignaKnit (see Help / About) and also your version of Windows.

When knitting with the Silverlink 1 or 2 and you see a message that the number of needles has changed, this is caused by other programs or processes taking control of the computer's processor when it should be knitting. If this happens more than very occasionally, try the following points.

- ① If possible knit with a computer that has Windows XP or 2000, avoiding ME and 98. Under XP and 2000 DesignaKnit is able to give knitting higher priority than most other Windows processes.
- ② If knitting with a laptop, use mains power rather than running from the battery.
- ③ Close any other programs, turn off screen savers and power management and disconnect from local area networks and from the internet. If your computer has a removable local area network adapter and you don't need connection to a network, remove it. If possible turn off power management in the BIOS as well as in Windows.
- ④ Reload the serial port driver. Contact us for details.
- ⑤ Once you've started knitting, do not move the point cam that is on the same side of the bed as the carriage.
- ⑥ Clean the sliding magnets that are on the underside of the carriage.

If you are unable to correct the problem in these ways, please contact the helpline.

The most recent of our cables is the Silverlink 4. This has its own processor and memory that are dedicated to knitting, so that interruptions from Windows are just not possible and you won't see that message. It connects to a USB or serial port - when ordering, state which connecting cable you need.

With kind regards
Matthew Bragg
Soft Byte Ltd

The date for 2006 is Saturday 28th October from 10.00 am to 4.00 pm and the place is the Methodist Church Hall in Silver Street, Nailsea for Diane Bennett's Knitting Day. There will be something of interest for everyone.

As last year, it will be a day of inspiration and ideas and the talks this year will be from Diane, Erica Thomson plus Anne and David at Undy Yarncrafts. There will be three Masterclasses - one by Diane on DesignaKnit and two by Erica. One of Erica's sessions will be a demonstration of sewing on knitwear. Yarn, books and accessories will be available to buy. There's parking, a disabled lift access plus tea and coffee. Tickets cost £5.00 each by post or from Undy Yarns. Ploughman's lunch is available by pre-bookings only and costs £2.50. Masterclass tickets are £2 each. Cheques should be made payable to Diane Bennett but sorry, no credit card payments. Please order from:-

Diane Bennett
9 Huntley Grove, Nailsea, BRISTOL BS 48 2UQ
Tel: 01275-810067

DESIGNAKNIT CD

Diane tells us that all the designs from the floppy disks sent with DesignaKnit Link from 1994 to 2005 will be on available shortly on CD, which is a much more reliable way to store the files for long term use. All stitch patterns will be in .stp and .pat format and problem files have been sorted out to avoid error messages. The CD will be accompanied by an index in a booklet, which will also contain a detailed explanation of how to use them. The CD will be ready shortly after the 2005 floppy disk is finished - early in April 2006 but you can pre-order now.

The cost will be £6.50 including postage in the UK, £7 for Europe and £8 for the Rest Of the World by airmail. If you order the CD by credit card with any other item, you will only be charged for it when the CD is sent to you. If you are ordering the CD and any other item by cheque, please send a separate cheque dated April 7th for the CD so that Diane can pay that in when your CD is ready. Diane's address details are given above. ■

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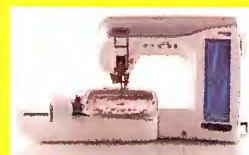
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Metropolitan Dream Week

Into the unknown

Metropolitan's Dream Week last year was a first for Editor **Anne** and reader **Eadie Heyderman**. Neither of them really knew which it would be – a dream week or a nightmare and we'll start with Eadie's story.

After a couple of months scurrying from solicitors to architects to surveyors to city planners, waking up each morning dreading the day and worrying about extending the lease of our house, I wasn't sure I wanted to go to the Metropolitan Dream Week at their Nantwich showrooms after all.

TRAIN DRAIN

It started badly. I decided to get my rail ticket and reserve my seat the day before and waited for 20 minutes in the wrong queue, the one for that day's travel. Luckily the clerk took pity on me and sold me a ticket for the next day. When I got on the train the luggage rack was full. No, I know you shouldn't need much for five days away, and, now I've retired, a couple of shirts, a spare pair of jeans and extra underwear is all I need but then there's my laptop and portable printer as well as something to read. I wake early and never go away without something to do - usually learning a new program. This time I'd decided to master Photoshop's baby brother - Photoshop Elements. My laptop

Anne has written a more formal review of the knitting side of things but there were excellent non-knitting sessions on Card Making and Scrapbooking...

shouldn't be called a portable - it's a lug-gable - and my printer's not a lot better. I'm only 5'1", elderly - 74 last October - and have a false hip so, one way and another, a heavy case is not my favourite companion.

Then things started to look up. Although the seat next to mine was reserved, no one appeared so I could leave my case on the floor next to me. And it went on getting better. The journey was pleasant, the weather fine and, once the early morning mist had lifted, the green countryside was a refreshing change from the Central London offices I'd been dashing in and out of for the past seven weeks. And the taxi driver taking me to the Alvaston Hall Hotel was a sweetie, lifting my case in and out without question and thanking me for my tip. Most London cabbies just grunt!

FIRST IMPRESSIONS

I have to admit I was a bit put off to find that, although Alvaston Hall was an impressive large Victorian half-timbered house with extensive grounds, it was largely taken over by a Warner Break holiday group. However the coffee and sandwiches were fine and soon we were guided to the bus which took us to and from the Metropolitan warehouse and lecture rooms each day.

Our first session was a *'How I got to start and edit Machine Knitting Monthly'* by **Anne Smith**. Stories of how people, especially women, overcame obstacles to get where they are always fascinate me and her talk was excellent as were all the other knitting sessions. I would have liked to knit something myself during the week but I had booked a day trip to the Silk Museums of Macclesfield and, with all the other talks I wanted to go to, there just wasn't time. Anne has written a more formal review of the knitting side of things elsewhere in the magazine but there were excellent non-knitting evening and workshop sessions with Margaret Burke on Card Making - very 'in' at the moment - and an evening session on 'Scrapbooking' with Yvette Dean and her sister Tracy. These were expensive sessions for me because now I've had to buy all those bits and pieces they used and which I don't really need but must have.

Bill King's session on using bits and pieces from charity shops and the like was a riot. He'd brought some unwanted swatches - just the fronts of garments - and we all made things out of his scraps. I made a fetching top in ecru lace with bits and bobs from his treasure trove. Shame his sample had only half a bodice and just one sleeve! I learned how to make tassels and pom-poms on the knitting machine with Erica Thompson and, having struggled to knit with wire on my own machine, picked up some useful tips from her session on jewellery making.

ALL TANKED UP

I was pleasantly surprised at how good and varied the food was. I suppose I still have a thing about English hotel food and it's high time I rethought my prejudices. For breakfast there was cereal, fruit and yogurt as well as a full coronary-challenging English breakfast. The varied dinner menu included a choice of salad from a help-yourself bar and there was always a vegetarian main course on offer.

The young dining staff were smiley and helpful as indeed were all the hotel personnel and I much enjoyed being able to make myself an early morning or late night cup of tea or coffee in my room. My spacious double bedroom overlooked the grounds at the back and the traditionally styled en-suite bathroom was large with piping hot water for a bath or shower. For those so inclined there was a swimming pool, sauna, gym, 9-hole golf course and a bowls pitch as well as a beauty and hair salon.

HIGH SPOT

For me the highlight was my visit to Macclesfield and the silk museums. Perhaps, like me, you didn't associate Macclesfield with silk manufacture but it was the centre of a thriving silk spinning and weaving industry especially during the Napoleonic wars at the beginning of the nineteenth centuries



when the supply of French silk dried up. Unfortunately peace and removal of anti-French tariffs allowed French silk to flood back, forcing some of the mills to close, with workers facing destitution.

In the Silk Museum Heritage Centre, we handled silk cocoons with mummified larvae inside and followed the manufacture of silk thread from the cocoon – most cocoons still coming from China. We were told about the ‘throwing’ or twisting process that turns the cocoon of the bombyx mori caterpillar into silk thread for weaving, each 2 cm cocoon yielding up to 2,000 meters of silk thread.

It was not only the complexity and ingenuity of the machines that was fascinating but also the social implications, covered by a fascinating video about the industry. Women formed the bulk of the workforce running the machines which made the silk thread. As in India and other thread and fabric producing countries, the small size, superior vision and nimbleness of little children also made them an integral part of the manufacturing process, while men maintained the machinery.

Equally interesting was Paradise Mill, with its 26 huge immensely heavy Jacquard handlooms. Their heavy punched cards were a larger version of the punch cards used in our knitting machines and wove figured silk. Many of the silk-covered buttons, which were such an important part of fashionable dress, were made in Macclesfield, as were most of the silk ties made in Britain until quite recently. The museums have been lovingly restored and maintained as a monument to British industry and expertise.

FIRST CLASS

I was amazed at the quality and variety of knitted garments everyone wore during the Dream Week, ranging from the understated and elegant to the extravagant and way out. I mustn't forget my feisty dining room neighbour, Brenda, who wore two different outfits each day. She also modelled a short nightdress and matching briefs employing the dreaded green Lurex sent to us by Metropolitan beforehand as our task for Dream Week. It was absolutely fascinating to see the variety of objects knitted using the green Lurex – tops, skirts, scarves, shrugs and bags.

I thought I'd be much too tired after all of this to enjoy the evening sessions but as well as the Card Making and Scrapbooking demonstrations there was the green Lurex fashion show and prize giving. I don't usually like quizzes or word games but I felt I shouldn't be a stop-out and thoroughly enjoyed the last night's acting and word games. These followed the prize-giving for the best of the green Lurex entries and for the most elegant knitted garments worn during the week.

The nice final surprise was being rung by the taxi driver who took us to Crewe station to say she'd found my purse when she'd taken her car to be washed. Luckily it had my name and phone number in it. She sent it to me by recorded delivery even though it meant her trekking to the post office six miles away.

Yes, it was a Dream Week and I didn't think about our lease extension, not once. I came back from the break feeling completely refreshed and raring to start using some of the new skills I had learned. Thank you all at Metropolitan and Alvaston Hall.



Metropolitan Dream Week

Fun, fun, fun

Like Eadie, I was more than a little uneasy at joining in the Dream Week. I spend so much of my time involved with machine knitters that the thought of spending a week in their constant company filled me with considerable apprehension. As it turned out, it was perhaps the most relaxing week I've had in a long time. No household chores, excellent food bought and cooked for me plus lots of fun and laughter with like-minded knitters.

I can't bring to mind any 'lows' and there were certainly lots of 'highs'. Perhaps the greatest fun we had was on the last full day. At breakfast that morning, I shared a table with a group of ladies from Scotland. They mentioned that the lady who usually organised a 'thank you' for Carol and Mark had not come that year. Erica (Thomson) was on the table next to us and she had a free morning, so was going into town. Erica and I quickly arranged for her to find a card and gift and for me to go around with a 'collection cap'.

WINK, WINK

The grapevine got going and I realised that an envelope or small box would be useful for the collection. The office was not an option, because Carol and Mark were both beavering away in it. I then spotted Iris (Bishop) and said, "I'll pop into your class in a moment...". I didn't manage to tell her why, because Mark was standing behind me asking if he could help.

"There's no room for you in my class", said Iris thinking I intended joining in the knitting.

With my back turned to Mark, I winked at her frantically and said, "don't worry, I just want to collect the box you mentioned".

"What box", said Iris "and why are you winking at me"?

"Can I help", said Mark thoughtfully?

I turned towards Mark, thinking at breakneck speed. "Oh, I just want to demonstrate to my group how to keep a ball of yarn from running all over the floor by



putting it into a small container", I offered as an extremely silly excuse.

There was no throwing Mark off the scent and he disappeared to see what

he could find. Iris trotted off to her class looking at me as if I'd just landed from Mars and I dived back to my room. I entertained my group with the quickest possible explanation of all time - just before Mark appeared in the doorway with an empty ice cream container. My group had had a quick 'whip round' and arranged a pile of neatly stacked coins on a table, so I flung my cardigan over the money in case Mark then wondered what it was and got wind of the master plan. I left my group in howls of laughter and whizzed round the other sessions to make the collection but not, I might add, in the ice cream container!

A TALL STORY

We'd decided to find something for Carol and Mark to plant outside the office in some newly landscaped ground and Erica found a lovely tree - about six to seven (could even have been eight) feet tall! We managed to hide it until the evening when the presentation was planned for the end of the evening after dinner and the fashion show. At what seemed a suitable time, Erica and I slipped out into the drizzle of the evening - yes, in the heat of last summer it decided to rain at the most inappropriate moment! As you might know, Erica is petit so she carried the cards and 'goodies' for the Metropolitan girls who had looked after us all week, whilst yours truly obliged with a fireman's lift of the tree.

To reach the main room, Erica and I had to pass through the TV bar with most men watching an England football match and others playing snooker. The tree had to remain horizontal, because it was far taller than the doorways in the hotel. The men held the door open and looked on with astonishment as I backed my way in, followed by several feet of

living and slightly damp tree. I implored them not to let the door go because it would chop the top off the tree!

TOP IT OFF

The speeches in our room were lasting far longer than planned and I really couldn't put the tree down anywhere. So we waited in the wings, greatly amusing some of the knitters who could see us whilst flapping branches in line with the game on TV. Eventually, the knitters started a slow handclap and the only polite way seemed to be to proceed forwards, rather than 'backing my bum' towards the recipients. I had to duck under the doorway to get in the room and the top of the tree wavered and was nearly caught up in a ceiling fan. We were all laughing so much, that we could hardly stand!

The week had passed so quickly and we'd had so much fun that it hardly seemed possible it was time to say goodbye. The group was the most diverse mix of ages and abilities, using a range of machines and experience as broad as you could ever imagine. Many of us had come a long way (one from France) and one had been recently bereaved and was only just beginning to try to face the world again. The common bond, which held us all together, was our love of machine knitting. We didn't have to make polite conversation about the weather - instead, we could all talk about knitting. When Carol asked me if I'd like to return this year, I didn't think twice about it. My diary is cleared for the first week of September, so do come and join us - it will be one of your best decisions this year.

June

Club Speakers

Watch, listen, learn and enjoy

Speakers are always a highlight in any club's events calendar, and Club Secretaries need look no further than our list. If you're a club speaker, and would like to add your name to our list, call us or drop us a line - you'll find the address on page 3.



Fiona Morris

As an experienced teacher in both hand and machine knitting, I am happy to talk and teach one-day workshops on a broad range of knitting techniques.

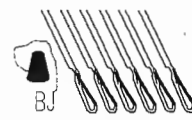
The machine knitting talks I currently offer are Aspects of Lace, looking at various methods of producing open fabrics, Ways with Weaving using a variety of weaving techniques and Surface Decoration covering embroidery, painting, beading and other methods of embellishment, as well as a general talk about all the things I do.

Fiona Morris, 68 Southmead Road, Fareham
Hampshire PO15 5JZ Tel: 01329 313929
E-mail: fi.morris@ntlworld.com
Website: - www.distanceknitting.com



Beryl Jarvis

Clubs, have you seen my Info Slide show yet? Depicting most of the subjects of my Info Sheets, machine knitting hints and tips, it's interesting and informative whatever level of skill you have.

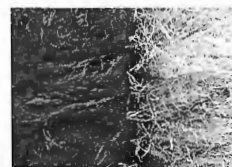


Other topics include a General Talk, Machine Knitted Lace, Making up, Jacquard, Brother KH970, Tension - What's That? Alternatively, please suggest any other topic you'd like me to cover. Workshops can always be geared to your members' specific requirements - please call to discuss.

90 Asfordby Road, Melton Mowbray, Leics LE13 0HR
Tel:- 01664-850418 E-mail: beryl.jarvis@ntlworld.com

Uppingham Yarns

Uppingham Yarns now give talks accompanied by their Mobile Shop for knitting clubs, guilds and similar groups. We travel the length of the country and will visit at any date or time requested, subject to previous bookings.



Enjoy a talk on yarns, including an introduction to industrial yarns, thicknesses, fibre types and so on. Our popular slide talk shows how a Cut & Sew or a Fully Fashioned garment is produced commercially from cone to finished article. Our latest slide talk shows how industrial yarn is produced. We hope to expand the number of talks to cover other aspects of the textile industry in the near future. The talks are accompanied by our Mobile Shop, which is stocked with a good assortment of yarns and accessories in roll-on, roll-off containers. Please contact us and we will send your further details.

Uppingham Yarns, 30 North Street East
Uppingham, Rutland LE15 9QL Tel:- 01572-823747
E-mail: uppyarn@wools.co.uk Web: www.wools.co.uk

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- Book & product reviews
- Clubs news & contacts
- Knitting news & views



The new MKM website!

See for yourself and join in the fun at
www.machineknittingmonthly.net

Riverside Spinning

We will come to you, at your convenience, at a time to suit you and your members. You can enjoy our talk on the practical side of spinning, the value of understanding raw materials, yarn production, use of special effects and more.

It's great fun, interesting and informative. We bring our yarns, designs and create a mini-fashion show. Book now by telephone - we cover the whole country. For club visits and exhibitions, please contact Chris Brennan at Riverside at their new address:-

Chris Brennan
Riverside Spinning, 11 Walmer Villas
Bradford, West Yorkshire BD8 7ET
Tel: 01274 787420



Dear Anne

Bumper Help Desk

If you've a favourite hint to pass on, a story to tell or a point to make, share it with us all by writing to Anne at the usual address given on page 3 or e-mail mail@machineknittingmonthly.net

DESIGN DIY

Our first letter this time is a helping hand offered by Sylvia Squires in Lowestoft who writes:

Hi Anne

Your idea of a knitting helper is a great. Knitting clubs should be doing this already but sadly they can also be inaccessible to people for various reasons. To start a list would give more accessibility to new knitters and could be the start of some regeneration in machine knitting. From looking at eBay you can see the movement of machines and there must be a lot of people who buy and don't know where to start. So I will gladly be on your list and you can include my phone number and e-mail address.

Right now I am working on a lace summer top but as I am going on holiday, it's still at the experimental stage. (I'm still trying to come up with a stitch design!) I experimented with the computer to save sitting with pencil and paper and came up with an idea. Having not had the MKM in the computer years, this method may have been published before, but I thought I would send it to you as it may be new.

The DesignaKnit information I can see from the advert appears to give the opportunity for design using the program. However, I don't have the funds to buy it, so I've come up with the following method for creating and experimenting with punchcard and Mylar sheet design. My method uses Adobe Photoshop Elements 2.

- ① Scan a punchcard or Mylar sheet into your computer.
- ② Place a white sheet of paper between sheet and lid as this gives better reproduction.
- ③ Scan in colour.
- ④ Name the file and then make duplicate sheets by using 'save as' - for example Sheet 1 then Sheet 2. This way you can then work on a clean sheet each time.
- ⑤ Get the plain punchcard or Mylar sheet on screen and use 'zoom' to increase the sheet to a workable size.
- ⑥ Use the brush tool to mark your punchcard or Mylar sheet. To increase the size of the mark you make, adjust the 'set brush' size.

You can now click on each stitch and make your own designs. You can be creative and, using the other tools, erase or adjust the colour of the mark you are making. Just experiment and have some fun. When you're happy with your design, you can then print off and you have a true-size copy to work from to trace your Mylar sheet or punch your cards.

As you can see, if you have some experience you could use this method for the Knit Radar and it could also be useful if you wanted to work out an intarsia design on the radar.

Best wishes

Sylvia Squires
Lowestoft, Suffolk

CONTACT POINT

Ann Baker is another reader who would like to offer help to new knitters and she writes:

Hello Anne

I have read your suggestion that there might be a list of names and numbers to contact for local assistance and I think it would be a very good idea. I would offer my details to help with E6000. I don't know if you remember printing a letter from Italy asking for help with one, but I replied to Franz and actually went over and spent a few days working with her, though obviously helping people near home is much easier. I am still in touch with Franz, though she has now moved back to England.

Ann Baker (not your contributor!)
Buxton, Derbyshire

ALL FIRED UP

Sylvia is back machine knitting with renewed enthusiasm and writes:

Hi Anne

It has been a while since I have any knitting as work and changes in my life have kept me away. I have hung on to my knitting machine and as I am now retired I have come back to machine knitting with so much renewed enthusiasm. I first took up knitting on a machine in 1976, soon joined a club and then ran classes. In 1985 I ran a machine knitting shop for five

years but there was a big downturn in trade as everyone was struggling. I closed my shop before I fell out with my bank manager.

I worked full time till December 2004 when my mother passed away. Working was not an option as my dad needs someone to keep an eye on him as he is 89 and also blind. I then met a customer from my shop, who suggested that I went along to her knitting club. So, having not knitted for ages, I went along. I still resisted getting my machine out as the club has evolved from only machine to hand and machine knitting. Therefore not knitting by machine was all right, as all the ladies were of mixed skills.

Heather Tucker changed her mind about throwing something out and writes:

Hello Anne

I was going to throw a modern standard lamp out. My husband had a bright idea! First he took off all the



bulb holders and the wires that went up the pole. Next he took the pole to my knitting room and threaded cones of yarn down the pole. It holds ten cones and looks really neat. I also use mug trees in the same way. Thanks for a super magazine.

Heather Tucker
Paignton, Devon

I plodded along until Iris Bishop came and gave us a talk. Well, she really got me going I was fired up with enthusiasm. As I don't have a spare room to leave my machine up, I've left my 580 in the wardrobe but have acquired a Zippy deluxe on eBay. It's easy to put up and down on the kitchen table. Just like riding a bike, I've got back into knitting without any problems.

I then looked back at my back issues of MKM and found a few things that I had forgotten I'd had published. So I then went and purchased the January issue and there you all were. It's like meeting up with old friends again so I have now subscribed to be sure of not missing an issue.

I've knitted a few garments and have started to get a few yarns around to give me some inspiration. I even called in to Uppingham Yarns and got a sack full. Let's hope that machine knitting will be reborn like hand knitting has been lately, as it is such a great hobby. I'd best get along for now but if I think there's something that will be of interest to other readers, I'll send it to you.

Happy knitting for 2006.

Best wishes

Sylvia (older readers will know her as Sylvia Dawson)

BREATH OF FRESH AIR

Liz Roberts has recently come back to machine knitting and writes:

Dear Anne

Thank you for the magazine. It's like a breath of fresh air coming through the door. It is so well laid out, instructive and informative. I love all the articles, whether they are to do with machine knitting or not. (By the way, I loved the article from Joan about going back to the electronic.) If anything will encourage us to get back to our electronics, her article will. I think a lot of knitters like myself may be a bit rusty where their electronics are concerned. For a lot of us, the punchcard machine was our first machine. Knitters like me who are getting back into machine knitting have automatically gone back to our old, faithful punchcard machines.

I too went to the Creative Crafts Show in Edinburgh looking for various bits and pieces for my knitting machine, including some coned yarn and there was nothing there. If it hadn't been for the SMK there wouldn't have been anything for machine knitters at all. Even David



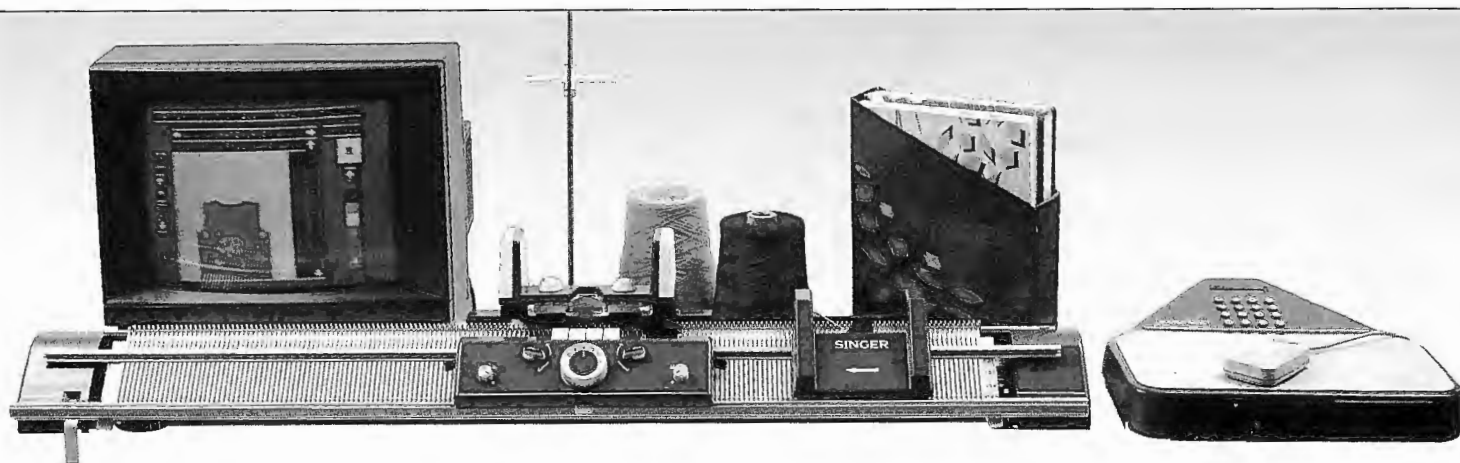
Drummond, who used to be the main supplier in Scotland for machine knitting had a stand, but only had sewing machines on display. So that says it all for machine knitters in Scotland, doesn't it.

One thing Anne I think may be a good idea. Would it be possible, through the magazine, for knitters to inform us of suppliers of coned yarn in their area? It would mean if you were visiting a particular area you could visit the shop listed.

I also have a site in America where you can buy a brilliant CD called

Learning the Garter Bar with Sandee. I only got the Japanese instructions with mine, as did a lot of other knitters probably did, so I haven't done very much with it. The CD costs just \$25 and \$9.50 for postage. Sandee posted my CD on a Saturday morning and it arrived with the 8.30 am post on the following Wednesday. It's great and available online at: www.sandeeskwikknit.com/garterbar.htm

Take care
Best wishes
Liz Roberts ■



SINGER 9000 HELP PLEASE

As help and advice for Singer owners is (to say the least) very thin on the ground, a reader in Cheshire wonders if anyone can help and she writes:

Hello Anne

I've never written to a magazine before, so my apologies if I go around the houses. I have been a Brother machine knitter for many years, but when I watched a demonstration on the Singer 9000, it looked great and I remember thinking that I would love that machine. A couple of months ago I got the chance of a second hand one, so I bought it. I am now

watching the videos, reading the manuals, magazines and knitting never-ending swatches. Some look good, but others are not very good at all so I'm learning very slowly.

Next came my big idea and I thought I'd knit an Aran-type cardigan (like the pattern on the back page of the Card 3 book). I thought I'd like to use double bed tuck and that's when the real trouble started. I have tried knitting swatches in double bed tuck and the tuck stitches are not knitting off. They are just building up on the needles and then the cam box jams. As Singer help is a bit thin on the

ground, can one of your Singer readers please help me with this problem. The yarn I'm using is 3-ply wool and the information I need is:

- ① Bed space number?
- ② Tension?
- ③ Setup of buttons on both cam boxes?
- ④ Also, is the front bed higher or lower than the back bed?

Many thanks from a frustrated Singer 9000 knitter in Cheshire.

Yours sincerely
(Full name and address supplied)

Frills to thrill

An original Maggle Andrews design

Pattern Information

MEASUREMENTS

To fit chest 51 [56, 61, 66, 71] cm, 20 [22, 24, 26, 28] in.

Actual size 60 [64, 70, 75, 81] cm, 23½ [25¼, 27¾, 29½, 32] in.

Length to shoulder 33.5 [37.5, 42.5, 44.5, 48.5] cm, 13¼ [14¾, 16½, 17¾, 19¼] in.

Sleeve seam 22 [25, 28, 32, 35] cm, 8¾ [10, 11, 12¾, 13¾] in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

29 stitches and 40 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 6).

For perfect results, please check your tension carefully.

ABBREVIATIONS

For a list of the abbreviations we use, please turn to page 62.

NOTES

a) We used knit side of knitting as right side of garment.

b) When shaping in HP on shoulders, always take yarn round first inside N in HP to prevent a hole forming.

Knitting Instructions

FRILLS

(knit the frills before starting to knit the sweater)

1ST FRILL (KNIT 2)

Push 110 Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at left. Using nylon cord, K 1 row. Carriage is at right. Set RC at 000. Using MT and MY, K 24 rows. Using MT+4, K 1 row. Cast off with a latch tool or link off. Pin out to 38 cm by 6 cm and steam press. Leave to dry.

2ND FRILL (KNIT 2)

Push 126 Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at left. Using nylon cord, K 1 row. Carriage is at right. Set RC at 000. Using MT and MY, K 24 rows. Using MT+4, K 1 row. Cast off with a latch tool or link off. Pin out to 43.5 cm by 6 cm and steam press. Leave to dry.

3RD FRILL (KNIT 2)

Push 146 Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at left. Using nylon cord, K 1 row. Carriage is at right. Set RC at 000. Using MT and MY, K 24 rows. Using

MT+4, K 1 row. Cast off with a latch tool or link off. Pin out to 50 cm by 6 cm and steam press. Leave to dry.

BACK

With carriage at left and using MY, cast on 89 [95, 103, 111, 119] sts at centre of machine in 1x1 rib with extra st at right.

* K 4 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-3/MT-3, K 24 rows. Transfer sts for st st *.

Set RC at 000. Using MT, K 54 [66, 84, 90, 102] rows. Place marker at each end **. K 60 [64, 66, 68, 72] rows. RC shows 114 [130, 150, 158, 174].

SHAPE SHOULDERS

Set carriage to hold. Push 9 [10, 11, 12, 13] Ns at opposite end to carriage to HP on next 4 rows and 10 [10, 11, 13, 14] Ns on foll 2 rows. Weave yarn under and over HP Ns to carriage side. Set carriage to knit back to WP. K 1 row. Place marker at each side of centre 33 [35, 37, 37, 39] sts. Using WY, K a few rows and release from machine.

FRONT

Work as for Back to **.

K 44 [46, 48, 46, 50] rows. RC shows 98 [112, 132, 136, 152].

SHAPE NECK

Set carriage to hold. Push 52 [56, 61, 65, 70] Ns at left to HP. Cont on rem sts for first side. K 1 row. Push 1 N at neck edge to HP on next 9 rows. 28 [30, 33, 37, 40] sts rem. K 7 [9, 9, 13, 13] rows.

SHAPE SHOULDER

Push 9 [10, 11, 12, 13] Ns at opposite end to carriage to HP on next row and foll alt row, K 1 row. 10 [10, 11, 13, 14] sts rem. Push Ns at right from HP to UWP. K 1 row. Using WY, K a few rows and release from machine.

With carriage at left, push 37 [39, 42, 46, 49] Ns at left from HP to UWP. Finish to correspond with first side, reversing shaping.

With carriage at right, push rem 33 [35, 37, 37, 39] Ns from HP to UWP. Push 9 [10, 10, 13, 13] adjacent Ns at left and right to WP. Pick up 9 [10, 10, 13, 13] sts along each side of neck and place on to empty Ns. 51 [55, 57, 63, 65] sts. K 1 row. Using WY, K a few rows and release.

SLEEVES

With carriage at left and using MY, cast on 55 sts at centre of machine in 1x1 rib with extra st at right.

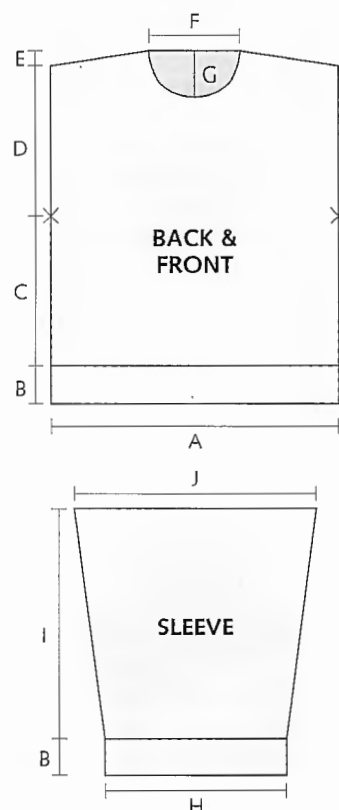
Work as for Back from * to *.

Using WY, K a few rows and release from machine, leaving empty Ns in WP.

With carriage at right and P side of 1st

Diagrams

- A = 30.5 [32.5, 35.5, 38, 41] cm
- B = 5 cm
- C = 13.5 [16.5, 21, 22.5, 25.5] cm
- D = 15 [16, 16.5, 17, 18] cm
- E = 1.5 cm
- F = 11 [12, 12.5, 12.5, 13] cm
- G = 5.5 [6, 6, 7, 7] cm
- H = 18.5 cm
- I = 17 [20, 23, 27, 30] cm
- J = 30 [32, 32.5, 34, 36] cm



Frill facing, replace 2 sts tog from first row worked in MY on to each N. Pull out nylon cord. With P side of WY facing, replace Cuff on to same Ns. Unravel WY. Set RC at 000. Using MT and MY, K 4 rows. Shape sides by inc 1 st at each end of next row and every foll 4th row until there are 63 sts. K 3 rows. RC shows 20. Lock RC. Using WY, K a few rows and release from machine, leaving empty Ns in WP.

With carriage at right and P side of 2nd Frill facing, replace 2 sts tog from first row worked in MY on to each N. Pull out nylon cord. With P side of WY facing, replace Sleeve on to same Ns. Unravel WY. Release RC. Using MY, inc 1 st at each end of next row and every foll 4th row until there are 73 sts. K 3 rows. RC shows 40. Lock RC. Using WY, K a few rows and release from machine, leaving empty Ns in WP.

General Information

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge machines with a ribber.

If you don't have a ribber, work ribs in mock rib.

MATERIALS

Bramwell Fine 4-ply

1 [1, 1, 1, 1] x 500 g cone in Sugar Pink (MY).

The fibre content of this yarn is 100% Acrylic. For further information about this yarn, please write to F W Bramwell & Co at Old Empress Mills, Empress Street, Colne, Lancashire BB8 9HU or telephone 01282-860388.

GARMENT WEIGHT

Finished garment in fourth size weighs 228 g.

With carriage at right and P side of 3rd Frill facing, replace 2 sts tog from first row worked in MY on to each N. Pull out nylon cord. With P side of WY facing, replace Sleeve on to same Ns. Unravel WY. Release RC. Using MY, inc 1 st at each end of next row and every foll 4th row until there are 87 [93, 95, 99, 105] sts. K 3 [3, 11, 19, 19] rows. RC shows

68 [80, 92, 108, 120]. Place marker on centre st. Using MT+4, K 1 row. Cast off with a latch tool or link off.

JOIN RIGHT SHOULDER

Push 28 [30, 33, 37, 40] Ns to WP. With K side of right back shoulder facing, replace 28 [30, 33, 37, 40] sts on to Ns. Push Ns to UWP with sts behind the latches. With P side of right front shoulder facing, replace 28 [30, 33, 37, 40] sts into needle hooks. Unravel WY. Push Ns back to WP so that one set of sts knits through the other *. Using MT and MY, K 1 row. Using MT+4, K 1 row. Cast off with a latch tool or link off.

NECKBAND

With carriage at left and using MY, cast on 84 [90, 94, 100, 104] sts at centre of machine in 1x1 rib. K 4 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-3/MT-3, K 20

rows. Transfer sts for st st. Using MT, K 1 row. With P side facing, pick up 84 [90, 94, 100, 104] sts around neck edge and place on to Ns. Using MT+1, K 1 row. K 1 row by hand, pulling Ns back to NWP. Pull work forward to return work to WP and cast off with a latch tool or link off.

JOIN LEFT SHOULDER & NECKBAND

With carriage at left, work as for Right Shoulder to * reading left for right. Push 15 adjacent Ns at right to WP. Pick up 15 sts from both ends of neckband and place on to empty Ns. Using MT and MY, K 1 row. Using MT+4, K 1 row. Cast off with a latch tool or link off.

BLOCKING

Wash all pieces and pin out to size while still damp. Leave until completely dry before removing pins.

MAKING UP

Fold neckband in half to inside and catch down very loosely. Set in sleeves between markers, matching centre marker to shoulder seam. Join side and sleeve seams, taking care not to sew frills with the seam. Oversee edges of frills. ■

Photography Matt Smith Stylist Sally-Ann Carroll



Kiddies' Assortment

There are several pretty children's sweaters in Maggie Andrews' book *Kiddies Assortment*. The price is £4.50 including post and packing and it's available to knitters in the UK direct from Maggie. If you live outside the U.K. you can see and buy all her books on line at her web site. Here are Maggie's address details:

Maggie Andrews
79 Hookfield, Harlow
Essex CM18 6QQ
www.maggieandrews.supanet.com



Coffee Break

An original King Cole design

Diagrams

A = 41 [47, 53] cm
 B = 32.5 [36, 38.5] cm
 C = 19.5 [22.5, 22.5] cm
 D = 33 [37, 39] cm
 E = 13 [15, 15] cm
 F = 1.25 cm
 G = 20 [23, 26] cm
 H = 25 [27, 29] cm
 I = 35.5 [44.5, 45.5] cm
 J = 4.5 [4.5, 6] cm
 K = 41 [47, 47] cm

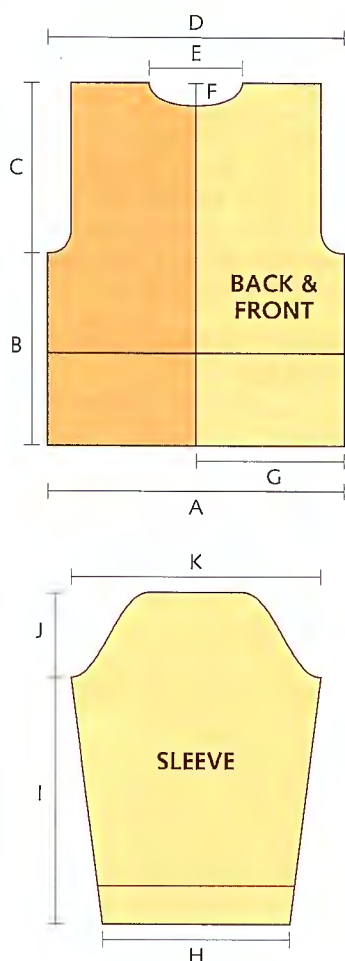


Chart 1

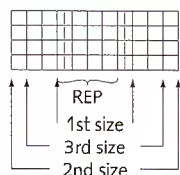


Chart 2

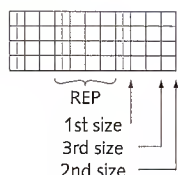


Chart 3

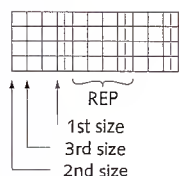
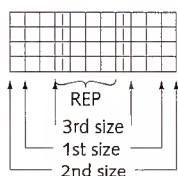


Chart 4



☐ = Drop st and reform



Pattern Information

MEASUREMENTS

To fit chest or bust 71-76 [82-87, 92-97] cm, 28-30 [32-34, 36-38] in.

Actual size 80 [92, 104] cm, 31½ [36¼, 41] in.

Length to shoulder 52 [58.5, 61] cm, 20½ [23, 24] in.

Sleeve seam 35.5 [44.5, 45.5] cm, 14 [17½, 18] in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

10 actual stitches (worked over alternate Ns throughout) and 15 rows to 10 cm, 4 in measured over st st (tension dial setting approximately 8).

Please check your tension carefully.

ABBREVIATIONS

For a list of the abbreviations we use, please turn to page 62.

NOTES

a) We used purl side of knitting as right side of garment.

General Information

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for chunky machines.

MATERIALS

King Cole Tapestry

9 [11, 13] x 50 g balls in Main Yarn (MY).

Toning DK yarn for making up.

1 button or toggle.

Pair 8 mm knitting needles.

For further information, please write to King Cole Ltd at Merrie Mills, Elliott Street, Silsden, Keighley, West Yorkshire BD20 0DE or telephone 01535-650230.

b) All increasing, decreasing and casting off is worked on alternate stitches.

c) Take carriage across slowly.

Knitting Instructions

BACK

Push 81 [93, 105] Ns to WP. Push the second and every foll alt N to NWP. 41 [47, 53] Ns in WP.

* Using MT and WY, cast on and K a few rows ending with carriage at left. Using nylon cord, K 1 row. Carriage is at right. Push Ns to HP. Using a latch tool and MY, make a loop and place loop behind latch. With yarn at left of first N, bring latch tool up between first and second Ns at left and hook yarn over first N. Pull through loop. Rep all along Ns. Place loop from latch tool on last N. Push Ns to UWP *.

Set RC at 000. Continue in pattern from chart 1. K 18 [24, 24] rows. Cont in st st. K 30 [30, 34] rows. RC shows 48 [54, 58].

SHAPE ARMHOLES

Set RC at 000. Cast off 2 [3, 4] sts at beg of next 2 rows. Dec 1 st at each end of next row and every foll alt row until 33 [37, 39] sts rem. K 23 [27, 25] rows. RC shows 28 [32, 32].

SHAPE NECK

Using nylon cord, K 22 [25, 26] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side.

K 1 row. Dec 1 st at neck edge of next row. Cast off rem 10 [11, 12] sts loosely. With carriage at right, unravel nylon cord over 11 [13, 13] Ns at right, bringing Ns back to WP. Using WY, K a few rows and release from machine. With carriage at left, unravel nylon cord over rem Ns, bringing Ns back to WP. Finish to correspond with first side reversing shaping.

LEFT FRONT

Push 39 [45, 51] Ns to WP. Push the second and every foll alt N to NWP. 20 [23, 26] Ns in WP.

Work as for Back from * to *.

Set RC at 000. Cont in patt from chart 2. K 18 [24, 24] rows. Cont in st st, working 4 sts at left in patt. K 30 [30, 34] rows. RC shows 48 [54, 58].

SHAPE ARMHOLE

Set RC at 000. Keeping 4 front edge sts correct, cast off 2 [3, 4] sts at beg of next row, K 1 row. Dec 1 st at armhole edge of next row, K 1 row.

SHAPE FRONT EDGE

Dec 1 st at armhole edge and dec 1 st at front edge by transferring the 4th st on to the 5th N and moving the 3 end sts 1 N in on next row, K 3 [3, 1] rows.

3RD SIZE

Dec 1 st at armhole edge of next row, K 1 row.

ALL SIZES

15 [17, 18] sts. Place a marker at front edge. Cont to dec at front edge as before on next row and every foll 4th row until 10 [11, 12] sts rem. K 5 rows. Cast off loosely.

RIGHT FRONT

Push 39 [45, 51] Ns to WP. Push the second and every foll alt N to NWP. 20 [23, 26] Ns in WP.

Work as for Back from * to *.

Set RC at 000. Cont in patt from chart 3. K 18 [24, 24] rows. Cont in st st, working 4 sts at right in patt. K 31 [31, 35] rows. RC shows 49 [55, 59].

SHAPE ARMHOLE

Set RC at 000. Keeping 4 front edge sts correct, cast off 2 [3, 4] sts at beg of next row. Dec 1 st at armhole edge of next row, K 1 row.

SHAPE FRONT EDGE

Dec 1 st at armhole edge and dec 1 st at front edge by transferring the 4th st on to the 5th N and moving the 3 end sts 1 N in on next row, K 3 [3, 1] rows.

3RD SIZE

Dec 1 st at armhole edge of next row, K 1 row.

ALL SIZES

15 [17, 18] sts. Place a marker at front edge. Cont to dec at front edge as before on next row and every foll 4th row until 10 [11, 12] sts rem. K 5 rows. Cast off loosely.

SLEEVES

Push 49 [53, 57] Ns to WP. Push the second and every foll alt N to NWP. 25 [27, 29] Ns in WP.

Work as for Back from * to *.

Set RC at 000. Cont in patt from chart 4. K 10 [14, 14] rows. Cont in st st. K 2 rows. Shape sides by inc 1 st at each end of the next row and every foll 5th [4th, 5th] row until there are 39 [31, 35] sts, then on every foll 5th [5th, 6th] row until there are 41 [47, 47] sts. K 6 rows. RC shows 54 [67, 69].

SHAPE TOP

Set RC at 000. Cast off 2 [3, 4] sts at beg of next 2 rows. Dec 1 st at each end of next row and every foll alt row until 33 [37, 33] sts rem. Cast off 10 sts at beg of next 2 rows. Cast off rem 13 [17, 13] sts.

COLLAR

With a toning double knitting yarn, join shoulder seams.

With 8 mm needles and right side facing, rejoin MY at right front marker and pick up and K 22 [24, 24] sts evenly from right front slope (approx 1 st from every row), 2 sts down right side of back neck, 11 [13, 13] sts across back neck, inc 0 [2, 2] sts, 2 sts up left side of back neck and 22 [24, 24] sts evenly down left front slope to marker. 59 [67, 67] sts.

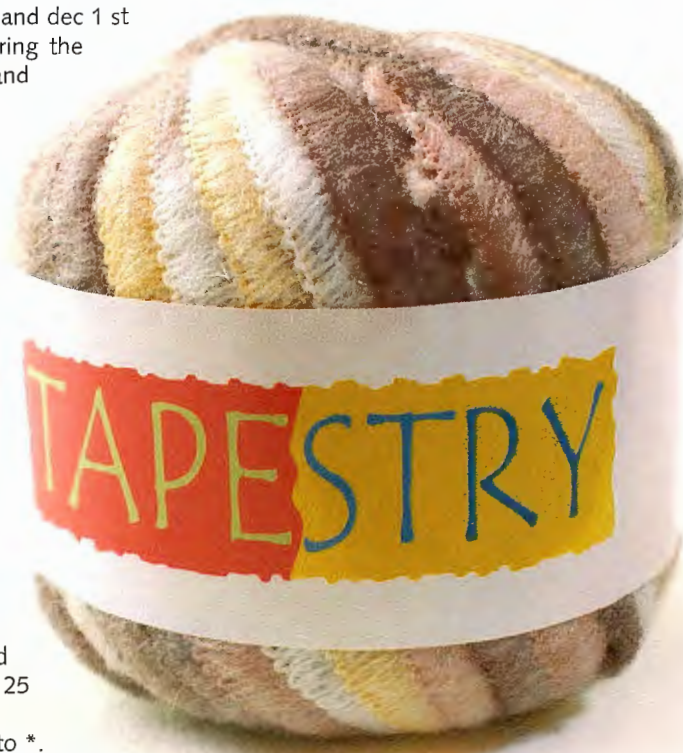
1st Row: K 1, P 2, K 1, * K 3, P 1, rep from * to last 3 sts, P 2, K 1.

2nd Row: K 3, * P 1, K 3, rep from * to end.

Rep last 2 rows until collar measures 10 [10, 12] cm, 4 [4, 4½] in from beg. Cast off very loosely.

MAKING UP

Take half a stitch into seams. With a toning double knitting yarn, place centre of sleeve tops to shoulder seams, then sew sleeves evenly to back and fronts matching shaping. Join side and sleeve seams. Make a button loop and sew to right front edge. Sew on button or toggle. ■



Cushion Cover

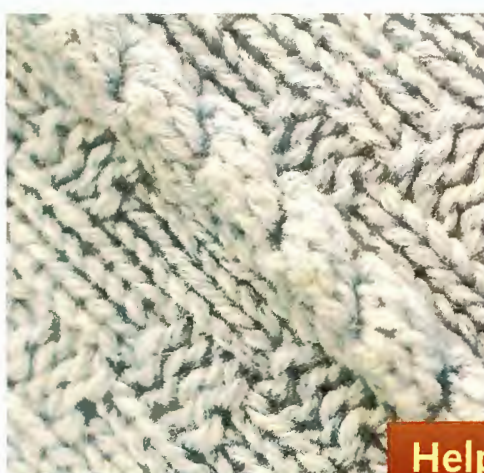
An original Jane Woodward design



Here's another design from the Shades of Cashmere collection, which we're featuring in the magazine each month. Hand-crafted home furnishings are extremely popular at present and Jane's cushion covers are simply lovely.



Reverse side of fabric



Helpful advice

Jane offers a wide range of pure cashmere and other luxury blends, which are suitable for machine or hand knitting. She's recently increased her stock to include a superb range of pure cashmere, several cashmere blends, pure Geelong Merino Lamb's Wool and other luxury yarns. Exclusive patterns are available and Jane also sells sample garments. She's always happy to answer your questions on knitting with cashmere yarns or other oiled yarns and for shade cards and information, please send £3 to:

Shades of Cashmere
Grove Farm, Wolvey
Hinckley, Leicestershire LE10 3LL
Tel: 01455-220767
E-mail:
shadesofcashmere@hotmail.com



Pattern Information

MEASUREMENTS

Approximately 40 cm x 40 cm, 15% in x 15% in after washing.

TENSION

25 stitches and 44 rows to 10 cm, 4 in measured over double length Garter Stitch Pattern 4B (basic card supplied with garter carriage) using 2 ends together (tension dial setting approximately 9).

Wash and dry your tension swatch as for special washing instructions at end of pattern and measure before and after washing.

Please check your tension carefully.

ABBREVIATIONS

For a list of the abbreviations we use, please turn to page 62.

NOTES

a) On electronic machines place pattern over centre 0.

General Information

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard or electronic machines with a garter carriage. We used a Brother 891. Although the original pattern was knitted with a garter carriage, any suitable pattern can be substituted.

MATERIALS

Shades of Cashmere

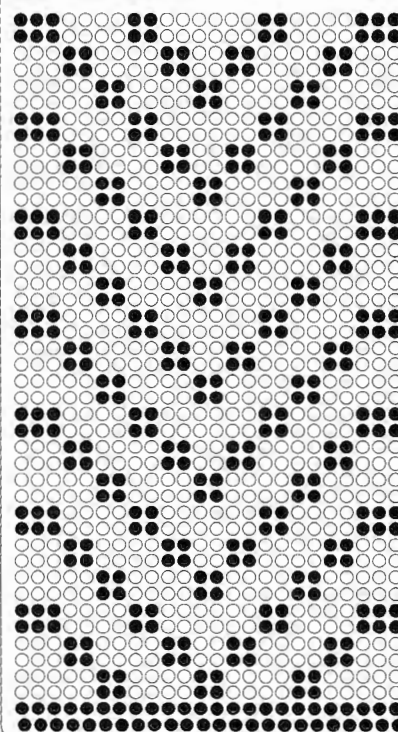
75% Geelong Lambs Wool / 25% Cashmere Yarn 3/28 Nm (used double throughout).

2 x 100 g cones in Lemon Frost (MY).

Cushion pad.

The fibre content of this yarn is 75% Geelong Lamb's Wool / 25% Cashmere Yarn. For further information, please write to Shades of Cashmere at Grove Farm, Wolvey, Hinckley, Leicestershire, LE10 3LL or telephone 01455-220767.

Diagrams



Knitting Instructions

TO KNIT

Push 100 Ns at centre of machine to WP. Using two ends of MY together, cast on using e-wrap method. Using garter carriage, insert card and lock on first row. Program pattern. Release card for double length patterning. Set RC at 000. Using MT, K 176 rows. Cancel patterning. Change to the main carriage and MT. K 1 row. Drop every st 1 row down and reform. Change to the garter carriage. Insert card and lock on first row. Program pattern. Release card for double length patterning. Set RC at 000. Using MT, K 176 rows. Cast off loosely.

MAKING UP

Fold over at purl row so that right side is outwards. Join the sides together at same time as knitting the trim as follows.

TRIM

Push 3 Ns to WP. Using a treble transfer tool and starting at one corner, pick up 3 sts from each side of the cover together and place on to Ns. Using main carriage, MT+1 and 2 ends of MY, K 8 rows. * Pick up next 3 sts at left and place on to the same Ns. K 8 rows *. Repeat from * to * all around edges (leaving an opening of about 25 cm, 10 in, by working the trim on the back piece of knitting only. On the folded edge work the trim through the purl stitches), work to last 3 sts. Pick up last 3 sts and place on to the same Ns. Cast off. Thread in all ends. Wash as for Special Washing Instructions.

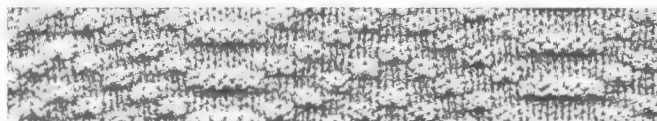
MAKING UP

Put in cushion pad and then sew up the opening.

SPECIAL WASHING INSTRUCTIONS

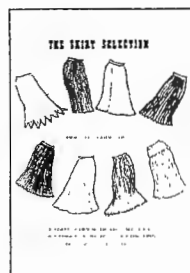
Wash as for oiled yarn. Using warm water and washing up liquid with a spoonful of salt, squeeze gently through the cover. Repeat this process several times. Next, rinse your cover several times in water of the same temperature as the wash water. **N.B.** Do not use fabric conditioner!

Then, roll the cover gently in a towel and lay out flat to the given width measurements on a dry towel and leave to dry naturally. Do not drip dry. Do not iron. ■



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Hello Dolly

The Acquaintance

Last month Dorothy Russell introduced us to her love affair with a Singer knitting machine and takes up her story again.

The big day arrived. My excitement knew no bounds. I made futile attempts at domesticity but left a trail of unfinished jobs. Delivery had been arranged for mid to late afternoon. The position had been decided quickly and there was only one place it could go. The bungalow was 'compact' - estate agents' jargon for very small, so it would have to go on the dining room table.

The children had flown the nest and a smaller dwelling seemed ideal, until that is, the machine arrived. In my naiveté, I hadn't realised that the introduction of a knitting machine was tantamount to giving houseroom to a dictator! It demanded space - and yes, more space as time went on, but more of that later.

HOUSTON, WE HAVE LIFT OFF!

At last the umpteenth time of answering the doorbell to callers and so on was rewarded with the appearance of the Singer Lady's minion.

"Where do you want it?" she asked, staggering in with a long cardboard box and bumping against doorframes.

This should have been a warning to me that my spacial concept had been rather lacking hitherto. I indicated the site, for my new toy, which she promptly ignored and unceremoniously dumped it on the floor. I forgave her later, when I realised that a true double bed knitting machine is no light weight to ferry and it could be argued that by this time her arm was almost out of its socket.

"Sign here, please", she indicated the place for my signature then proceeded towards the front door.

"Is that it?" I enquired. She looked rather bemused.

"Yes, that's it", she replied, opening the door herself and giving me a cheery wave as she swiftly departed down the path. Time was getting on. Perhaps it was her 'knocking off' time.

PANDORA'S BOX

With mouth dropped open, I limply waved back and shut the door. In my ignorance I had expected to share my

heightened sense of expectancy and delight with her, while the contents of the box were revealed and assembled by her. Another unrecognised warning.

I started to open 'Frاندora's Box'. Here it would be more appropriate to read Pandora's Box. Those familiar with that story will have some indication of the joys and evils I was about to unleash into my life. There was a seemingly endless array of gadgets, pieces and manuals that caused shock and something bordering on despair to fall upon me. To give the manufacturer's their due, a set of instruction tapes was included with the product and I duly plugged in the tape recorder. I played and re-played the first few sentences time and again, identifying the various pieces and trying to assemble them.

Those familiar with Pandora's box will have some indication of the joys and evils I was about to unleash into my life.

A door opening and closing in the background fell on deaf ears, so engrossed was I.

"It's here then, so I can say goodbye to any dinner!" I nearly jumped out of my skin.

"Got it in one!" I replied clutching my chest where my heart was doing a rapid tattoo at the unexpected entrance.

"What's new?" he said good naturedly and dropping on one knee, started to take over. I looked at him and instead of the usual industrial deposit encrusted clothing that testifies to his occupation as a builder, he had this silver metal outfit on - yes, he was my knight in shining armour.

MANY HANDS MAKE LIGHT WORK?

As is my usual practice when Frank arrives to 'help', which really means take over, I sidled out of the room and for once was quite happy to involve myself in the production of an evening meal, interspersed with sly peeps round the dining room door to inform myself of what

Graphic Designs

...With stitch crafts in mind

Dorothy Russell is better known to many of you as the name behind **Frاندor Formats**. Over many years, she's specialised in innovative designs including intarsia patterns and baby clothes. She's also written some lovely patterns for dolls.

progress was being made. Each glimpse allowed my spirits to rise higher and higher and it was with a much happier frame of mind that I sat down to the evening meal.

As on the occasion of the day of my introduction to the knitting machine, my appetite was overridden by my desire to knit sweaters. Treating me like a child, my knight informed me that he was doing nothing more in that area until I finished every scrap of food. Making myself a number one candidate for major indigestion I consumed the repast at break neck speed! The machine was mine at last!

Some time later, despite some minor differences of opinion on the meaning of some terminology, it graced the dining room table. The next few hours saw two heads poised over it and four hands trying to sort out the wool - sorry, yarn - the needles, the carriage, the yarn guide and - where was the tension disc? It soon became a bit fraught, because the only tension we were aware of was the sort arising from 'two many hands...' and things not going as smoothly as they did in the shop.

TIME FOR A CUPPA

A refreshing cuppa set us on a more even keel and we soon found that threading up was easy when we knew how. We even managed to work out how to knit a pattern, which didn't need the electronics part to produce. Somewhere amidst the seemingly endless reams of paper and books we found a knitting pattern and before long we had cast on and the carriage was being swept to and fro, just as the Singer Lady had so adeptly demonstrated in the shop. Of course, it was a very basic garment, but to our rose-coloured eyes, it was a work of art. In retrospect, we realised that it had been so easy to produce that we wondered why we had been so apprehensive about getting to grips with it.

PRIDE COMES BEFORE A FALL

Pride comes before a fall, so it is said and this occasion was no exception. When the fabric was released from the machine we were rather mystified over the size. It would have fitted an orang-utan if we had completed the other side and since we didn't own one, know one or live very near a zoo, it was a non-starter from the word go. Putting it down to experience we decided to make a sleeve.

Five sleeves later we decided it was time for more refreshment. A glance at the clock indicated that it was well and truly past our usual bedtime and that a common-sense approach would be to turn in before the milkman arrived and get a little sleep before the demands of the next 24 hours were upon us.

RIP VAN WINKLE

I thought I would never sleep as my brain rewound and freeze framed the activity of the past few hours, but my head was barely on the pillow before I was sound asleep. I woke to an empty space beside me and a stone cold cup of tea on the bedside table. A feeling of panic swept over me until I got my bearings. It was so quiet, I thought I was the only one left on the planet - probably the result of some

There was a seemingly endless array of gadgets, pieces and manuals that caused shock and something bordering on despair to fall upon me.

early childhood trauma. When the little grey cells started working in a more orderly manner, I realised that I hadn't taken over from Rip Van Winkle and that the quietness was due to Frank having already left to join the rat race - spurred on, no doubt, by the thought that he had acquired another dependent, which while it didn't have a mouth, it had a voracious appetite for yarn!

I wandered into the kitchen and brewed up. Steaming cup in hand I proceeded into the dining room and stood gazing with love and awe at the knitting machine. Suddenly I was wide-awake. It had dawned on me that the whole day stretched out ahead of me, apart that was, from the chores, but at my age I had learned how to sweep the dust under the carpet in an emergency. The more I thought of it, the more elated I became - I would have several hours to indulge myself and I hadn't got to share the machine this time either!

To be continued... ■

Robin's Return

Pattern conversion

You'll no doubt remember the Karabee design we printed in our February issue on page 8. The pattern is very popular and reader Bob Morley worked out how to programme it from the built-in patterns on the KH950i. Here's how he did it.

Dear Anne

Today I am in receipt of your letter and it was so nice to get such an enthusiastic reply. I am looking forward to seeing my letter in print.

Since writing I have been trying to make do without blank pattern cards * and have managed to get round the problem of how to knit the 'Robin Sweater' in the February issue. The solution may be of interest to other reader's. The 20-row pattern can be programmed from the built-in patterns on the Brother KH-9501 electronic. How? - From the Stitchworld Pattern Book, using pattern No.102. Where? - From rows 61 to 62, stitches 9 to 18 inclusive. Programme in the two rows as follows.

10 STEPS TO HEAVEN

- ① Switch on the machine, dial in 999, press Memory. (This tells the machine to use part of the pattern.)
- ② Slide Pattern Selector Switch to upper position. All other switches in lower position. Press Memory.
- ③ Pattern lamp lit, dial in 102, press Memory.
- ④ Bottom row of pattern, dial in 61, press Memory.
- ⑤ Top row of pattern, dial in 62, press Memory.
- ⑥ Left end stitch of pattern, dial in 9, press Memory.
- ⑦ Right end stitch of pattern, dial in 18, press Memory.
- ⑧ First needle position, dial in Yellow 5, press Memory.
- ⑨ Left end of pattern, dial in Yellow 100, press Memory.
- ⑩ Right end of pattern, dial in Green 100, press Memory. (These two steps ensure you get an all-over pattern.)



With Ready Light on, remember to take the garter carriage past the turn point. Switch to upper position and K 10 rows then slide SW1 Pattern A Reverse Switch to upper position and K 10 rows. These 20 rows form the pattern as shown in the magazine. Though you have to keep resetting SW1 and garter carriage row counter, it is a way round the problem. I have managed to crack this one but I'm unable to do the same for the Seascape Pattern in the November 2005 issue so I've still a need for some blank pattern cards!

Yours sincerely
W R Morley (Bob)
Sileby, Leicestershire

Many thanks for this Bob and help is also at hand for you. (Bob originally wrote about problems obtaining Mylar sheets for his Brother electronic.) You may not have spotted a letter from Gloria Ponder in our November 2005 issue. On page 22 and 23, Gloria wrote:

"As regards the Mylar Sheets themselves, I have also experienced difficulty in obtaining those for the Brother. However, an expert once advised me that Silver Reed Mylar Sheets also work on Brother machines. It was explained that Brother electronic knitters would have to place the 'set line' themselves, as this differs slightly from the Brother position. Presumably this is easily done by positioning an existing Brother sheet under the new one and tracing the 'set line' in the correct position.

"You could choose a sheet that you're unlikely to use again and clean it carefully with surgical spirit. It would also need careful rinsing to remove any residue. Make sure you didn't crinkle or ruck up the sheet while cleaning it because this can also cause problems."

Silver Reed sheets are available from all Silver Reed stockists and further details can be obtained from:

*Silver Viscount - Units D & E
Rectory Business Centre
Rectory Road, RUSHDEN
Northamptonshire NN0 0AH
Tel: 01933-311888
E-mail:
enquiries@silverviscount.co.uk
Website:
www.silverknitting.co.uk*

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Passap People

Quick Family Knits

This month we've another special offer from Anjo Knitwear. Joy Golding is one of our few remaining Passap experts.

QUICK FAMILY KNITS 5A

Quick Family Knits Book 5a is another easy-to-knit family jumper in plain tuck rib, which has the updated simple set-in sleeve. The stitch pattern is a nice alternative to Half Fisherman's Rib because it has a little more pronounced texture to it.



Detailed instructions for both the Duo 80 and E6000 machines are given in the book. It's knitted in Bramwell Fine 4 ply and written for chest and bust sizes from 20 to 44 inches. The book costs £4.50 plus £1.50 p&p for UK readers and £2.50 p&p for overseas friends per order.

Remember that a wide selection of Anjo Designs and books are available by mail order from Joy Golding at:-

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A long and winding road

20th Birthday Celebrations

Most journalists are not machine knitters, so our Editor's background fascinates many of you. As MKM now celebrates its 20th birthday, let her tell you about how she's tried to keep machine knitting alive.

Years ago, most of us could hand knit almost before we could walk. Our mothers and grandmothers had all hand knitted and it was taught as a subject at school to everyone, including the boys. Throughout my days at junior school, the 'lay-by' system operated in most wool shops and my friend and I knitted our way through four one-ounce balls of DK yarn a week, to produce a sweater a month. We had different knitting styles and would often argue about who could knit the fastest.

FIRST INTRODUCTION

My friend's mother became increasingly weary of our rivalry and one day took us to her bedroom. Balanced on the two pedestals of her dressing table was a contraption, which turned out to be a knitting machine. She sat us in front of it and showed us how to lay the yarn over the needles and take the carriage across. It seemed perfectly amazing that anything could knit so quickly and she smiled as we both sat in disbelief, no longer knowing who could now knit the faster!

The year was 1957 and the machine was an old **Knitmaster 2500**. With a little

help, I produced a V-neck, stocking stitch sweater with raglan sleeves in burnt orange. The back and front were perfect; the sleeves would have fitted an orang utan! They were two feet longer than my arms and trailed tastefully on the floor. I thought they seemed a bit long, but made them up (as you do) expecting them to stretch widthways with my arms inside. There was little hope of the 'out and up' theory working and my balls of Lister's Lavenda 4-ply had to be unpicked more than once!

QUALIFICATION TIME

My formal introduction started in the mid 60s at Leicester where I studied for a degree. For the first term, we had to spend three weeks in fashion, printed and woven textiles. The final week was in the Tech using industrial knitting machines and in that short time two of us were completely hooked. Helen and I desperately wanted to knit, but there was no knitting degree course at that time. We blurted out our obsession with knitting to the Head of Faculty and were told to see her after Christmas. During the break, the heads of



departments at both Art School and Tech gained approval to start a pilot degree course in knitting with Helen and I as the first two students.

SILLY BLUE MACHINE

We spent most of our time with industrial machines and the only drawback was that one afternoon a month using a silly blue contraption they described as a state-of-the-art knitting machine. It was on loan to the college from **Jones+Brother** and we did nothing but laugh. We were told quite firmly to behave ourselves and settle down to using it, because one of the six garments in our final collection had to be made on it. We did as we were told in those days!

THREE YEARS, SIX JOBS

I spent three wonderful years learning everything about industrial knitting. I took my finals, passed with flying colours and had one of the original first class honours degrees in knitting and offers of six jobs. At that point, my heart ruled my head. Through my college years, I'd been going out with my husband and got ready to move to London. Four of the jobs were



in industrial knitting, one was in Italy and the sixth was in London on the 52 bus route, round the corner from my new flat with a stop right outside Knitmaster's offices in Buckingham Gate. I accepted Knitmaster's offer to work for them as a designer and set out to make a career using domestic machines!

LEARNING CURVE
Knitmaster's head office was then in Cologne, so I went to Germany and met up with Japanese lady professors of knitting from **Silver Seiko**. They taught me to write patterns in minute detail and how to use a brand new machine, before sending me back to London to help launch the Knitmaster 302. The head office moved to Battersea, we designed and perfected the blocks used for the original Knit Radar system and re-launched **Modern Knitting**.

It was time to move on and I went first into hand knitting working for Robin

Wools then into the rag trade, producing boutique designs for people such as **Mary Quant** and **Mary Farrin**. Tiny angora mini dresses were the rage, produced on domestic machines in Cyprus and Gozo, which sold for a small fortune. I went back into hand knitting working for **Patons**, **Jaeger**, **Bellman** and **Copley Wools** and worked on the launch collection for **Country Casuals**. At **Patons**, I was a hand knitwear designer during the day and a freelance designer in my spare time, producing their entire machine knitting booklets and editorial designs.

FREELANCE
When our son was born in 1974, I was working from home and made a difficult decision (at the time) to concentrate less on designing and more on editorial work, having come to the conclusion that today's designer quickly becomes tomorrow's technician - but Editors go on forever! Up to that point I had continually combined design and pattern writing with editorial production. I designed and wrote patterns for **Modern Knitting** magazine and pattern leaflets for many leading spinners. I was also machine knitting editor and consultant for numerous publishers. As machine knitting grew in popularity, I produced pattern books for most spinners with coned yarn and both wrote

and edited books. I still continued to work as a freelance designer and evaluated many of the prototype machines before they were either rejected or went on sale in the UK.

FASHIONCRAFT
In 1981, I helped launch **Fashioncraft** magazine and in August 1982 started **Machine Knitting News** as a supplement inside **Fashioncraft**. At that time the late Gerry Fox had been selling space for **World of Knitting**, which was published by the late Ted Bedford. After the demise of **Fashioncraft** in April 1984, both Ted and Gerry rushed to start a title called **Machine Knitting News**. Ted was first off the press with a tabloid-style 8-page publication, but Gerry gained the upper hand with an A4 magazine. By this time, Gerry had found me and **Machine Knitting News** quickly became well established.

HEADY DAYS
The popularity of machine knitting went through the roof during the 80s. Shops sprang up all over, books were produced non-stop and technology could hardly keep pace with machine knitters' appetites. New machines and attachments flooded the market, coned yarn was everywhere and I started **The Collections** for Gerry. They were indeed heady days! Around this time Gerry decid-



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The essence of any craft isn't specifically in the tools or materials, but in the imagination and creativity that goes into the end product.

ed that the magazine and pattern books almost produced themselves, so there was no need to pay an Editor. As I worked freelance for him, we parted company.

For the first time in my career, I'd nothing much to do, so my husband suggested that I put together a proposal to produce my own magazine. I truly believed it was a 'non starter' but did my homework, sent a copy of the proposal to the bank and was asked to go along and talk to the manager. At the end of the meeting he stood up and said, "young woman, I think you know exactly what you're doing and the bank would be delighted to back you". My first call with the news was to **Joan Lafferty** who had written for me on MKN. I added a few other firends and colleagues and called in some favours. Between us, we managed to fill 56 pages!

I think they say that when the going gets tough, the tough get going! I must have been pretty resilient in those days because Gerry and Ted had got wind of what I was doing and obtained numerous court injunctions to stop me publishing. With the help of a solicitor and barrister I ploughed on, managed to fight off all the injunctions and eventually my first April issue went on sale in March 1986. It was indeed baptism by fire and the rest, as they say, is history.

HOME THOUGHTS

Many knitters are now thinking about the present state of the craft, but let's go back 50 years to remember Knitmaster in virtual isolation through the 50s. Brother machines were on loan to colleges in the 60s but it took another decade before we began to wake up to the advantages and potential of domestic machine knitting. In the 70s, I'd moved on from Knitmaster and Modern Knitting had a new publisher. It wasn't until 1978 that **To & Fro** got going as a quarterly postal newsletter and there are still six more years to go before Machine Knitting News started to flourish. Even now we've another two years before **MKM** was born in 1986.

The evolution of domestic machine knitting has been a continuous growth and change over many decades. We managed to machine knit all those years ago with relatively few basic models and balled, hand-knitting yarn. Machine knitters now have a superb selection of equipment and yarns to practice their craft. Today, we've lots of information and attachments freely available plus the worldwide web to pass things on. I'm now alone in this country producing the only remaining monthly magazine for machine knitters, so **MKM** has to be more than just a pattern book. It has to pass on information, show knitters how they can use their machines and

develop their skills to make the craft enjoyable. Above all, it must be as inclusive as possible.

THE WAY AHEAD

So, where do we go from here? Domestic machine knitting is still a relatively young craft and over the last 50 or so years, machines have undergone rapid change. Technical hills climbed rapidly from basics to punchcards, electronics and semi-industrial machines. Surely, the manufacturers have taken machine development as far as it can practically go for domestic use? So, should we be surprised that things seem to have flattened off?

The essence of any craft isn't specifically in the tools or materials, but in the imagination and creativity that goes into the end product. Yarns have kept pace and the variety available is still considerable. Machine knitting now is about how machines are used and knitters need to put their own ideas into the craft. They need to share their knowledge and enthusiasm locally by talking to friends and club groups whilst I can do it to a wider audience through the magazine. Now we're reduced to one magazine in the UK for machine knitting, my first appeal is to please continue to buy it regularly to help me keep it going. My final request is for you all to go forth and multiply! ■

Clubline

Partners in crime

Anne Kent and the late Pauline Murphy ran the Happy Haven MKC before passing it on about four years ago. Paula and Chris are the current 'partners-in-crime' and Paula writes:

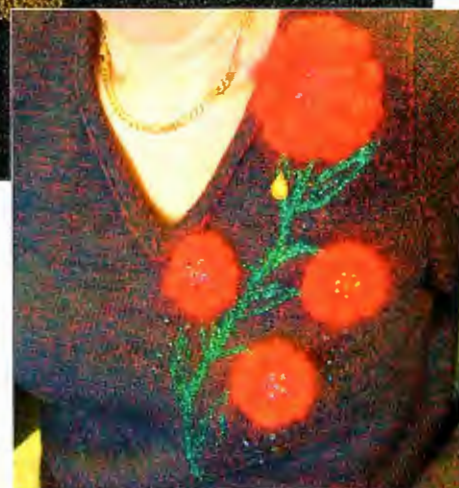
Dear Anne

My name is Paula Townsend and I co-run a club in the West Sussex area. My partner-in-crime is called Chris Palmer. We took over the running of this club from Anne Kent and the late Pauline Murphy, about four years ago now. Wow, doesn't time fly!

We meet on the second Sunday in the month from 2.00 pm until 4.00 pm in The Oak Room, The Haven Centre, Hophurst Lane, Crawley Down, West Sussex. We'd love to welcome new or past members so if any reader lives in the area and would like to join our friendly group, please telephone Paula on 01293 418027 for more details.

We've started to run regular competitions, which have been very successful. We have monthly raffles plus visiting speakers and I also produce a free club newsletter, which includes amongst other things our yearly programme, recipes, competition updates and any new worldwide web knitting I've come across.

We'd dearly love to increase our number of members and we're going to change our name in the near future to accommo-



date hand knitting and other crafts. All crafters are welcome to our small, very friendly and fun club. I've attached a few photos of our members' competition entries and we hope you like them.

**Best wishes from
Paula Townsend
Happy Haven Machine Knitters Club**

We'd dearly love to increase our number of members and are going to change in the near future to accommodate hand knitting and other crafts.

MANCHESTER SUCCESS?

Chance would be a fine thing - and to find out why, please read on!

Honoré Edmonds called a day or two ago to thank us for including mention of the Sale Moor Knitting Club in the March issue. Anne answered the phone and before the end of her call, Honoré apologised for getting the meeting day wrong. Anne immediately suggested it could well have been us, so with no reference to who might have been right or wrong, this small group of eight members meet in the Trinity Methodist Church at Sale Moor on the third Thursday of the month from 1.30 to 3.30

pm. They are primarily machine knitters but some of them enjoy other crafts such as hand knitting, crochet and embroidery. They'd love to welcome new members to the group, so please go along to swell their numbers – but on the right day please!

KNIT & NATTER

Joan Price has started a Knit & Natter group in Castleford, West Yorkshire.

Dear Anne

I wonder if you would be so kind as to mention in your magazine that I started a Knit & Natter group. It commenced last September at the Airedale Library and Learning Centre, which is on Queens Park Drive, Airedale, Castleford, West Yorkshire. The cost is £2.00 per person per week payable to the Library. I'm giving my services free. This group will meet every Friday other than when the local children are not at school.

I've been machine knitting for approximately 36 years and have several certificates for machine knitting. Any knitters in the area are welcome to join us. Please call me on 01977-704040. if you would like more information.

Kind regards

Joan Price

Pontefract, West Yorkshire

RAYLEIGH MACHINE KNITTERS

Beryl Dowell has been an ardent supporter of the magazine plus events and exhibitions for machine knitting and she tells us that there are two Rayleigh clubs. The One-Day Club (I must knit that pattern one day) meets on alternate Thursday evenings at the Eastwood Community Centre. The Double E Club (named after the two foundries) meets on alternate Thursday afternoons at the Rayleigh Grange Community Centre and several members belong to both clubs. Beryl runs the afternoon club and is Social Secretary of the evening club.

They have a demonstration at each meeting by one of the members. Some volunteer willingly and others help by gentle persuasion then when funds permit, they welcome a guest speaker. There's tea and biscuits to enjoy plus a raffle and lots of laughs. Beryl also tries to fill a coach with knitters to attend as many exhibitions as possible throughout the year. Once a year, they also have a club outing, which is not about knitting – in fact, more about eating, drinking and fun! For example, they've been to Ostend for the day and made a similar trip to Boulogne. On these trips, several husbands join in the fun and happily add to 'bums on seats' to fill the coach.

Both clubs have one or sometimes two projects each year, which range from designing and knitting a hat (with a lot of laughs at that evening) to knitting for the premature baby unit at the local hospital. They may also base a project on knitting a garment to a specific stitch pattern such as weaving, cable or slip stitch. The clubs have been happily running along since the 80s and many long-standing relationships have developed. They occasionally enjoy a social evening with eats and drinks – perhaps as a surprise for someone's special birthday in place of a club night.

Both clubs are very happy and friendly groups of ladies who are all willing to help each other out with problems and eager to admire each other's knitting achievements. They also commiserate when things go wrong, but never criticise! Beryl's contact number for more information is 01268-776739. It's an outstanding group and one we're proud to be associated with. Well done Beryl and take a well-earned bow for all you're doing to keep machine knitting alive. ■

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Inspirations

Is it worth it?

Those little extras can take a bit of time but Angela Thornycroft lets you decide if it's worth the effort.

I don't know if you're like me, but I'm sure I'm not alone. I often gallop ahead on a project and seem more intent on finishing it than taking a step back to wonder if I could give it some extra 'oomph'. Whether our machine was top of the range when we bought it or rescued from the tip, we all have to do some things by hand. Cables are a classic example; we have to manually remove stitches then cross and replace them before continuing. There's no doubt that it takes quite a bit of time. As we all do, I was flicking through some back issues the other day. Having seen Jane Woodward's lovely design in the March 2005 issue, followed by Doris' demonstration at Sandown and then Beryl Jarvis' teachings in the June magazine, I had to have a go.

CABLES

Although Filigree is not as flexible as pure wool, it's a very popular yarn and cables are still possible. I used two strands of Filigree and Tension 5 on my Silver Reed 580. Here's the needle arrangement I used for the right front.

• • X • • • • • X • • • • •

I started off the edge in circular knitting, working 30 rows (15 on each bed) at Tension 4/6. The 'turn up' row knitted on Tension 8 was also my Row 1 for the cable. I decided to cross stitches for a cable on row 5, 15, 25 and so on. As we know, Beryl 'has sympathy with her machine' with the cables needles in HP, but if you then push them back to UWP, I find that the needles are less 'stressed' (see Pic 1 and Pic 2).



Figure Three

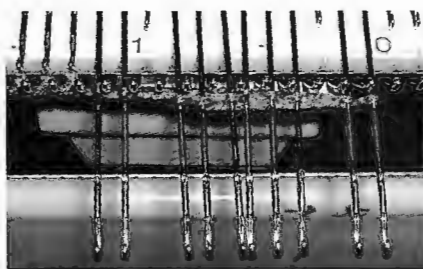


Figure One

TRIMS

I then wondered if I could add any extra 'oomph' after I'd steamrollered my way through knitting. Trims are an excellent add-on feature and well worth it. Here's one I tried recently. The V-neck and cuff trims were added to an otherwise plain short-sleeved top. The Uppingham Filigree I used was in a shade that matched a pair of trousers I'd made for my sister Monica. The trim was in a contrasting colour of the same yarn, to go with a cardigan I'd knitted (see Pic 3).

Using the same number of needles as at the start of the V-neck, I knitted six rows and turned a hem, which I then removed on to my garter bar. Since I had not joined up the 'V', I could hang the neck edge and add the trim (see Pic 4 and Pic 5).

My buttonhole band was knitted at tension MT-1, but quite honestly I think I could have used MT just as easily. As I was using such a low main tension, I could also knit the 'pull though' row at MT+2. By the way, don't forget to wind off enough yarn to cast off buttonholes!

So, after knitting the cast on using waste

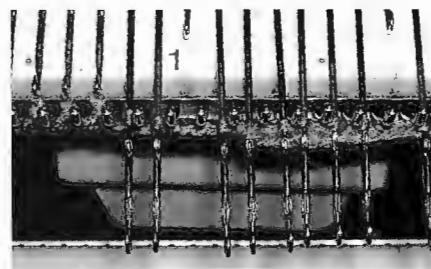


Figure Two

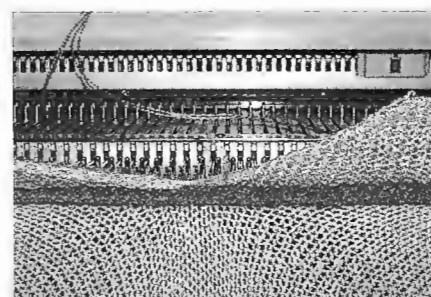


Figure Four

yarn and nylon cord, knit seven rows at MT-1, then work the four-stitch buttonholes with separate cords. Follow this with a further seven rows at MT-1. Knit the 'pull though' row at MT+2 and remove the work on to a garter bar or waste yarn. Come to think of it, using the garter bar is another good reason for having a looser row!

Next hang the edge back on the machine with the wrong side facing you. If you hang edge on to one needle less then the number on the band, the finishing will be easier. Place the stitches from the garter bar into the latches and weight the cast on edge. Pull the stitches through the edge and knit seven more rows at MT-1



Figure Five

(see Pic 6). Place them into the latches of 4 buttonhole needles plus one more at the right and pull through (see Pic 7).

Knit one extra stitch at the left then the first buttonhole stitch (see Pic 8). Cast off the four buttonhole stitches and put a loop on to the extra needle at the right. The tail ends are threaded down to the right side of the band (see Pic 9). Now place the original four stitches on to the empty needles and knit seven more rows. Finally hang the cast on sts and cast off. The finished cuff is shown in Pic 10.

As always, it's much easier to do this than write it down. I'll leave you to decide whether or not the fiddling about is worth it. Personally, I think it adds a bit of 'class' to a garment and I always enjoy having my garments pulled about a bit by knitters asking, "how on earth did you do that"! Until next time, happy knitting. ■

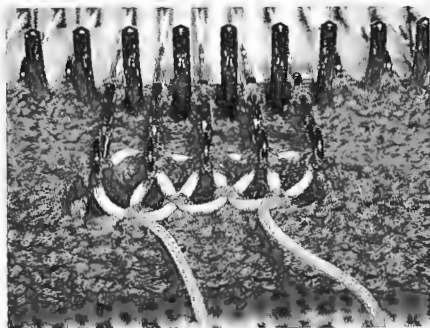


Figure Six

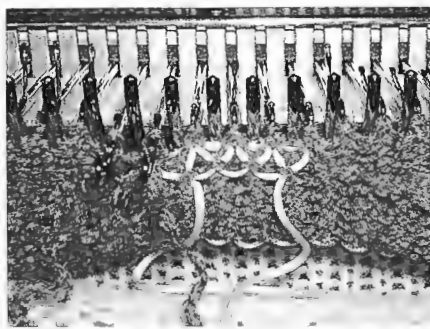


Figure Seven

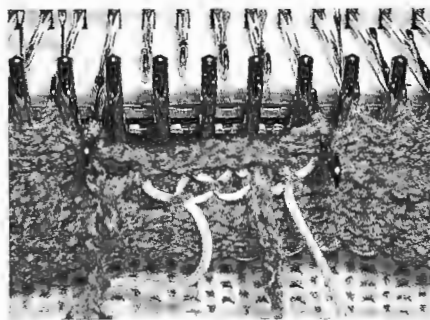


Figure Eight



Figure Nine

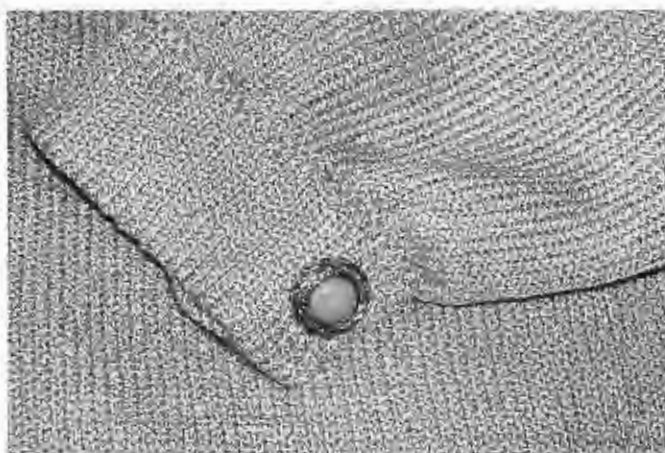
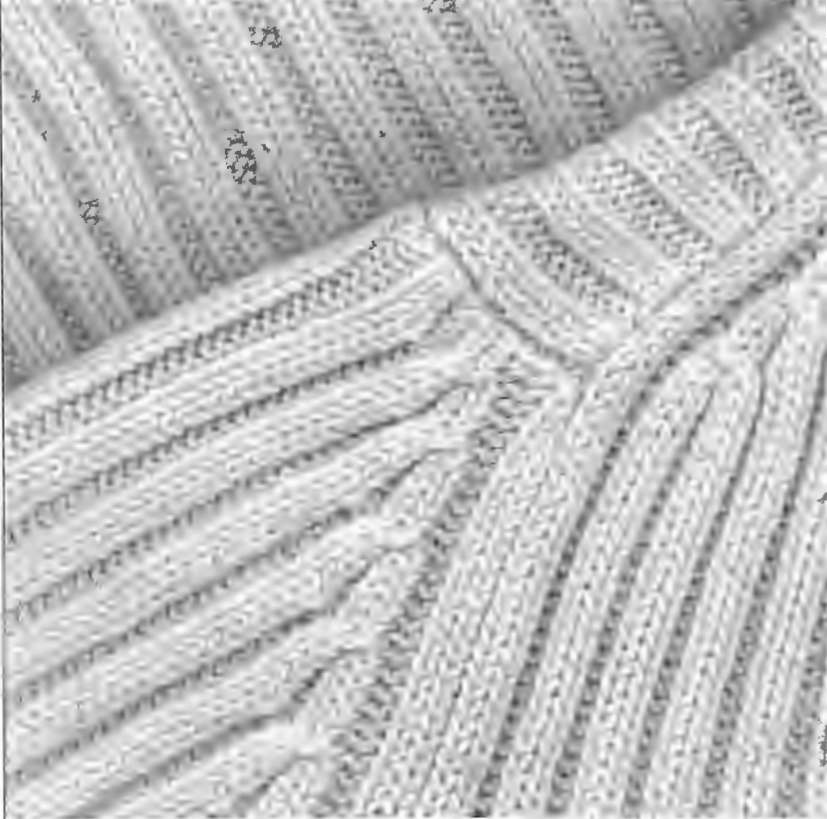


Figure Ten



Techniques

Combination Patterns

Cables and rib give a very attractive finish and can be easily knitted on any machine with a ribber bed. Let's give you a few ideas.

PASSAP KNITTERS

If you're a Passap knitter, why not try a combination of cables and half Fisherman's rib using both beds. This looks really good because columns of cable break up the half Fisherman's rib pattern. The cable design and spacing are left for you to decide!

The first sample is a combination of cables and half Fisherman's rib - using both beds. This is really good, as you get the attractive half Fisherman's rib pattern, which is broken up by columns of cable. The cabling can be of many different types and the positioning of the columns can be spaced out however you wish. Let's refresh our memories first about half Fisherman's rib, then about cabling.

HALF FISHERMAN'S RIB

When knitting this stitch pattern, the lock setting means that:
On EX/N - the back bed tucks from right to left while the front bed knits. Both beds knit from left to right.
On N/EX - both beds knit right to left, the front bed tucks from left to right while the back bed knits.

CABLING

This is easiest when locks are at the left and after both beds have knitted the plain row. The cabling is much easier if a little weight is used and the cast on comb and one central weight are ideal. To cable three over three does put a lot of pressure on the needles so here's a suggestion you might like to try. If, for example, six needles are involved for the cabling, use only four to do the actual crossing. If seven are used, then five needles do the crossing - and so on. We'll try this method in a 1x1 rib and use a 4-ply yarn (about a 2/8s).

Techniques

PRACTICE PIECE

Cast on over about 30 needles to the left and 31 to the right of centre 0 in a 1x1 rib and knit about 20 rows. Remember, we cable on the back bed, as this is the easiest and have the tucking on the front bed. Starting at the centre, re-arrange the needles, so that there are six on the back bed, then about five needles in a 1x1 rib, then six on the back bed again. Do this at both sides of the centre block, keeping up the arrangement all the way to the ends. You'll find that sometimes the 1x1 needle arrangement is correct and other times you have to re-arrange the needles. For now, don't worry about the ends - just finish in a 1x1 arrangement (see below).

| • | • | | | | | • | • | • | | | | | • | • | • | | | | | • | • |
 • | • | | | | | • | • | | | | | • | • | | | | | • | • |

Black strippers, handle still up, stitch size about 5 on both beds, back bed on N and front bed on EX. At this point please note that where black strippers are suggested, you might like to experiment. With all these samples, one black and one orange stripper worked better than two black, or two orange. (The orange strippers did not knit the stitches cleanly.)

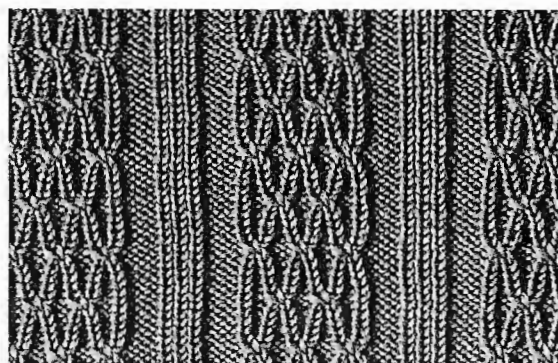
CABLE 1

K 9 rows. Count the six cabling needles 1 to 6, from left to right. Cable needles 2 and 3 with needles 4 and 5. K 10 rows. Repeat these 10 rows.

CABLE 2

Cable needles 1 and 3, noting that needle 2 does nothing. K 2 rows.
Cable needles 4 and 6, noting that needle 5 does nothing. K 2 rows.
Repeat these 4 rows.

Don't feel left out if you have a Brother machine and ribber. Try this attractive cable and rib stitch pattern taken from the Brother Ribber Techniques Book and reproduced courtesy of Brother. By using a selected needle arrangement on main bed and ribber and crossing the stitches, you can also knit many attractive designs.



Make a finished edge cast-on, as for full needle rib. After the edge is finished, transfer the stitches on to the corresponding needles following the direction of the arrows shown in Diagram B. Push back all empty needles to non-working position. Set each bed as shown in Diagram C and knit 6 rows. Cross the stitches using a pair of 1x2 transfer tools, following the direction of the knitting symbols shown in Diagram D. Push up the needles of the stitches just crossed to upper or holding position to make the next row easier to knit and repeat as required.

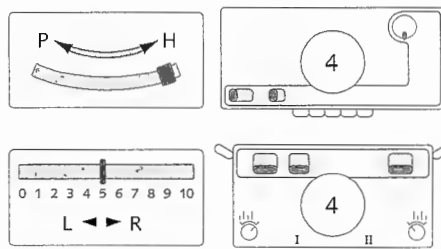


Diagram B



Diagram A

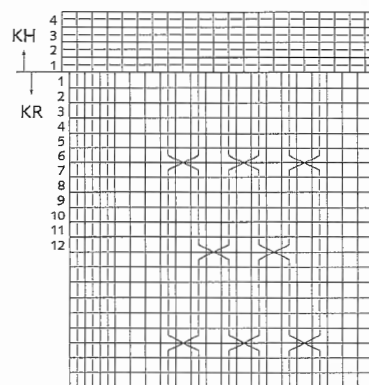


Diagram C

CABLE 3

For this sample, it makes life easier if you have only five needles for the cabling instead of six - the five are easier to arrange after the rib. You'll find out when you try it! Take care which needle is taken

off first in this sample because if you get it wrong, you won't get the diagonal line!

Cable needle 2 over 1. K 2 rows.
Cable needle 3 over 2. K 2 rows.
Cable needle 4 over 3. K 2 rows.
Cable needle 5 over 4. K 2 rows.
Cable needle 6 over 5. K 8 rows.
Cable needle 5 over 6. K 2 rows.
Cable needle 4 over 5. K 2 rows.
Cable needle 3 over 4. K 2 rows.
Cable needle 2 over 3. K 2 rows.
Cable needle 1 over 2. K 8 rows.
These 32 rows form the pattern.

All these samples can be tried with different row variations between the cabling and you could come up with something completely original. Don't forget that the ends of the knitting must also be in pattern. Try to have a large block of the 1x1 rib band at both sides of the front or back. Then you don't have to worry too much about the patterns matching exactly. Finally, remember that cabling up a sleeve looks good if you only have a central cable or, perhaps, three columns running up the sleeve - one in the centre and the other two on either side. ■

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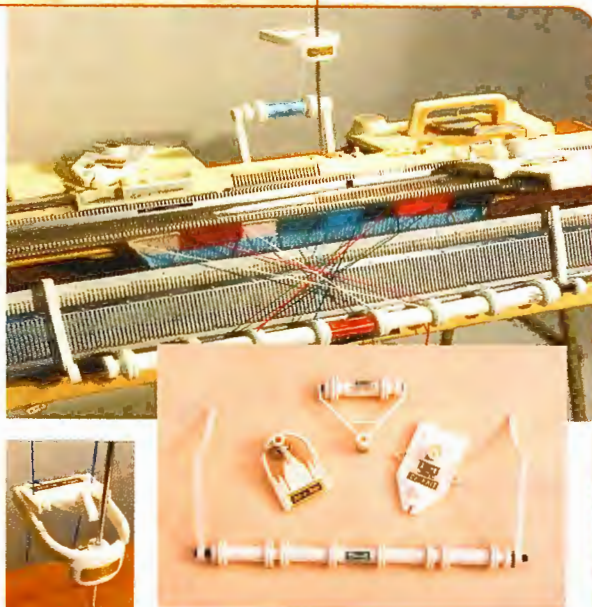
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General Information

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is ideal for mid gauge (double knitting) machines with a ribber. It can also be knitted at high tensions on standard gauge machines and low tensions on chunky models.

MATERIALS

Any King Cole DK

PLAIN SWEATERS & JACKETS

1 [1, 1, 2, 2, 2, 3] x 100 g balls in Main Colour (MC).

STRIPED SWEATERS & JACKETS

1 [1, 1, 1, 1, 1, 2] x 100 g balls in Main Colour (MC).

1 [1, 1, 1, 1, 1, 2] x 100 g balls in Contrast Colour (C).

SWEATERS & JACKETS

2 buttons for sweaters or 3 [4, 4, 4, 5, 5] buttons for jackets.

2 safety pins for front buttoned sweater and jackets.

Pair 3¼ mm knitting needles.

For further information, please write to King Cole Ltd at Merrie Mills, Elliott Street, Silsden, Keighley, West Yorkshire BD20 0DE or telephone 01535-650230.

striped sweaters and jackets, but pieces are interchangeable to give a mix 'n' match effect.

c) Hood may be added to front buttoned sweaters or jackets.

GARTER STITCH

K 2 rows. Drop every stitch one row down and reform.

Pattern Information

MEASUREMENTS

Suitable for babies and children from premature [new born, 0-3, 3-6, 6-12, 12-18 months, 1½-3 years].

To fit chest 31 [36, 41, 46, 51, 56, 61] cm, 12 [14, 16, 18, 20, 22, 24] in.

Actual size 36 [41.5, 47, 52.5, 58.5, 63.5, 69] cm, 14¼ [16½, 18½, 20¾, 23, 25, 27¼] in.

Length to back neck 19 [23.5, 26, 29, 32, 35, 39] cm, 7½ [9¼, 10¼, 11½, 12¾, 14, 15½] in.

Sleeve seam 11 [12, 14, 16.25, 20.5, 22, 25.5] cm, 4½ [4¾, 5½, 6½, 8¼, 8¾, 10] in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

22 stitches and 28 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 6).

For perfect results, please check your tension carefully.

ABBREVIATIONS

For a list of the abbreviations we use, please turn to page 62.

ADDITIONAL ABBREVIATIONS

yfwd = Yarn forward.

NOTES

a) We used knit side of knitting as right side of garments.

b) Instructions are given for plain or

Knitting Instructions

Plain Round Neck Sweater

BACK

Push 41 [47, 53, 59, 65, 71, 77] Ns at centre of machine to WP with extra N at right.

* Using MT-1 and WY, cast on and K a few rows ending with carriage at right. Using nylon cord, K 1 row. Carriage is at left. Push Ns to HP. Using a latch tool and MC, make a loop and place loop behind latch. With yarn at right of first N, bring latch tool up between first and second Ns at right and hook yarn over first N. Pull

through loop. Rep all along Ns. Place loop from latch tool on last N. Push Ns to UWP. Cont in garter st. K 6 rows. Cont in st st *.

Set RC at 000. Using MT, K 26 [36, 42, 48, 52, 56, 66] rows.

SHAPE RAGLAN ARMHOLES

Cast off 2 [3, 4, 5, 6, 6, 7] sts at beg of next 2 rows **.

Dec 1 st at each end of the next row and every foll alt row until 33 [35, 37, 43, 43, 45, 51] sts rem. K 1 row.

SHAPE BACK OPENING

Set carriage to hold. Using a length of appropriate colour, cast off centre 3 sts. Push 15 [16, 17, 20, 20, 21, 24] Ns at right to HP. Cont on rem 15 [16, 17, 20, 20, 21, 24] sts for first side. Dec 1 st at raglan edge of the next row and every foll alt row until 7 [8, 9, 10, 10, 11, 12] sts rem. K 1 row. Using WY, K a few rows and release from machine.

With carriage at right, push rem Ns from HP to UWP. Finish to correspond with first side reversing shaping.

FRONT

Work as for Back to **.

Dec 1 st at each end of the next row and every foll alt row until 25 [27, 31, 35, 35, 39, 41] sts rem. K 1 row.

SHAPE NECK

Set carriage to hold. Push 15 [17, 20, 23, 23, 26, 28] Ns at right to HP. Cont on rem 10 [10, 11, 12, 12, 13, 13] sts for first side. Dec 1 st at raglan edge of the next row. Cont to dec at raglan edge on every foll alt row and, at the same time, dec 1 st at neck edge on next 3 rows, then foll alt row. 3 [3, 4, 5, 5, 6, 6] sts rem. Cont to dec at raglan edge only on every alt row from previous dec until 2 sts rem. K 1 row. Fasten off.

With carriage at left, push 5 [7, 9, 11, 11, 13, 15] Ns at left from HP to UWP. Using WY, K a few rows and release from machine.

With carriage at right, push rem 10 [10, 11, 12, 12, 13, 13] Ns from HP to UWP. Finish to correspond with first side reversing shaping.

SLEEVES

Push 25 [29, 31, 33, 35, 37, 39] Ns at centre of machine to WP with extra N at right.

Work as for Back from * to *.

Set RC at 000. Using MT, K 5 rows.

Shape sides by inc 1 st at each end of next row and every foll 8th [8th, 6th, 6th, 4th, 4th, 4th] row until there are 29 [33, 39, 43, 51, 55, 59] sts. K 12 [14, 10, 10, 18, 18, 24] rows. RC shows 26 [28, 34, 40, 52, 56, 66].

SHAPE RAGLAN TOP

Cast off 2 [3, 4, 5, 6, 6, 7] sts at beg of next 2 rows. Dec 1 st at each end of the next row and every foll alt row until 5 [5, 7, 7, 9, 9, 9] sts rem. K 1 row. Using WY, K a few rows and release from machine.



NECKBAND

Using 3¼ mm knitting needles and right side facing, rejoin MC and K 6 [7, 8, 9, 9, 10, 11] sts from left side of back neck, K tog last st from back neck with first st from left sleeve top, K rem 4 [4, 6, 6, 8, 8, 8] sts from sleeve top, pick up and K 6 [6, 8, 10, 10, 12, 12] sts evenly down left side of front neck, K 5 [7, 9, 11, 11, 13, 15] sts across front neck, pick up and K 6 [6, 8, 10, 10, 12, 12] sts evenly up right side of front neck, K first 4 [4, 6, 6, 8, 8, 8] sts from right sleeve top, then K tog last st from sleeve top with first st from right side of back neck and K rem 6 [7, 8, 9, 9, 10, 11] sts from back neck. 39 [43, 55, 63, 67, 75, 79] sts. Work 6 rows in garter st. Cast off fairly loosely knitways.

BACK OPENING EDGINGS

Using 3¼ mm knitting needles and right side facing, rejoin MC and pick up and K

16 [16, 16, 19, 19, 19, 22] sts evenly from one back opening edge (approx 3 sts from every 4 rows). Work 4 rows in garter st, making buttonholes on one side in 2nd row as follows:-

Buttonhole Row: K 5 [5, 5, 6, 6, 6, 8], yfwd, K 2 tog, K 6 [6, 6, 8, 8, 8, 9], yfwd, K 2 tog, K 1. Cast off knitways.

MAKING UP

Join raglan seams. Taking half a stitch into seams, join side and sleeve seams. Sew side edges of back opening edgings neatly at centre back. Sew on buttons.

Striped Round Neck Sweater

Follow instructions given for Plain Round Neck Sweater, but cast on and work 6 rows of all pieces in garter st with MC, then work in stripes of 4 rows C and 4 rows MC throughout.

Mix 'n' match

Work Neckband and Back Opening Edgings with either MC or C.

Plain Front Buttoned Sweater

BACK

Push 41 [47, 53, 59, 65, 71, 77] Ns at centre of machine to WP with extra N at right. Work as for Back of Plain Round Neck Sweater from * to *.

Set RC at 000. Using MT, K 26 [36, 42, 48, 52, 56, 66] rows.

SHAPE RAGLAN ARMHOLES

Cast off 2 [3, 4, 5, 6, 6, 7] sts at beg of next 2 rows **. Dec 1 st at each end of the next row and every foll alt row until 17 [19, 21, 23, 23, 25, 27] sts rem. K 1 row. Using WY, K a few rows and release.

FRONT

Work as for Back to **.

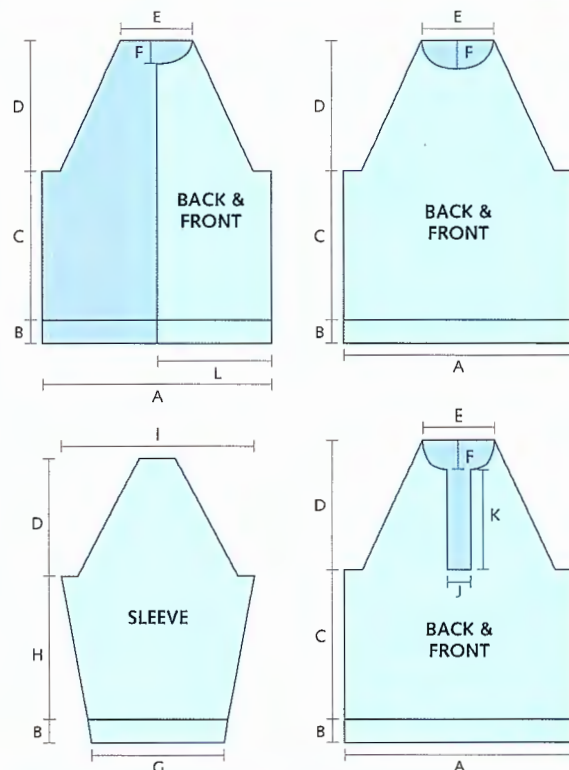
Dec 1 st at each end of the next row and foll 1 [0, 0, 0, 0, 2, 1] alt rows. 33 [39, 43, 47, 51, 53, 59] sts. K 1 row.

SHAPE FRONT OPENING

Set carriage to hold. Using a length of appropriate colour, cast off centre 3 sts. Push 15 [18, 20, 22, 24, 25, 28] Ns at right to HP. Cont on rem 15 [18, 20, 22, 24, 25, 28] sts for first side. Dec 1 st at

Diagrams

- A = 18.5 [21, 24, 26.5, 29.5, 32, 35] cm
 B = 2 cm
 C = 9 [13, 15, 17, 18.5, 20, 23.5] cm
 D = 8 [8.5, 9, 10, 11.5, 13, 13.5] cm
 E = 7.5 [8.5, 9.5, 10.25, 10.25, 11.25, 12] cm
 F = 2.75 [2.75, 3.5, 4.25, 4.25, 5, 5] cm
 G = 11 [13, 14, 15, 15.5, 16.5, 17.5] cm
 H = 9 [10, 12, 14.25, 18.5, 20, 23.5] cm
 I = 13 [15, 17.5, 19.5, 23, 25, 26.5] cm
 J = 1.25 cm
 K = 2.75 [4.25, 4.25, 4.25, 5.5, 5, 6.25] cm
 L = 8.5 [10, 11.25, 12.5, 14, 15.25, 16.75] cm



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raglan edge of the next row and every foll alt row until 11 [12, 14, 16, 16, 18, 19] sts rem. K 1 row.

SHAPE NECK

Slip 1 [2, 3, 4, 4, 5, 6] sts at right on to a safety pin. 10 [10, 11, 12, 12, 13, 13] sts. Dec 1 st at raglan edge of the next row. Cont to dec at raglan edge on every foll alt row and, at the same time, dec 1 st at neck edge on next 3 rows, then foll alt row. 3 [3, 4, 5, 5, 6, 6] sts rem. Cont to dec at raglan edge only on every alt row from previous dec until 2 sts rem. K 1 row. Fasten off.

With carriage at left, push rem Ns from HP to UWP. Dec 1 st at raglan edge of the next row and every foll alt row until 10 [11, 13, 15, 15, 17, 18] sts rem.

SHAPE NECK

Slip 1 [2, 3, 4, 4, 5, 6] sts at left on to a safety pin. 9 [9, 10, 11, 11, 12, 12] sts. Cont to dec at raglan edge on every foll alt row and, at the same time, dec 1 st at neck edge on next 3 rows, then foll alt row. 3 [3, 4, 5, 5, 6, 6] sts rem. Cont to dec at raglan edge only on every alt row from previous dec until 2 sts rem. K 1 row. Fasten off.

SLEEVES

Work as for Sleeves of Plain Round Neck Sweater.

NECKBAND

With right side facing, slip 1 [2, 3, 4, 4, 5, 6] sts from safety pin on right side of front neck on to a 3¼ mm knitting needle, rejoin yarn and pick up and K 6 [6, 8, 10, 10, 12, 12] sts evenly up right side of front neck, K first 4 [4, 6, 6, 8, 8, 8] sts from right sleeve top, then K tog last st from sleeve top with first st from back neck, K 15 [17, 19, 21, 21, 23, 25] sts from back neck, K last st from back neck tog with first st from left sleeve top, K rem 4 [4, 6, 6, 8, 8, 8] sts from sleeve top, pick up and K 6 [6, 8, 10, 10, 12, 12] sts evenly down left side of front neck, then 1 [2, 3, 4, 4, 5, 6] sts from safety pin on left side of front neck. 39 [43, 55, 63, 67, 75, 79] sts. Work 6 rows in garter st. Cast off knitways.

FRONT OPENING EDGINGS

Using 3¼ mm knitting needles and right side facing, rejoin MC and pick up and K 11 [14, 14, 14, 18, 16, 19] sts evenly from one front opening edge (approx 4 sts from every 5 rows). Work 4 rows in garter st, making buttonholes on one side in 2nd row as follows:-

Buttonhole Row: K 2, **yfwd**, K 2 tog, K 3 [5, 5, 5, 8, 7, 8], **yfwd**, K 2 tog, K 2 [3, 3, 3, 4, 3, 5]. Cast off knitways.

MAKING UP

Join raglan seams. Taking half a stitch into seams, join side and sleeve seams. Sew side edges of front opening edgings neatly at centre front. Sew on buttons.

Striped Front Buttoned Sweater

Follow instructions given for Plain Front Buttoned Sweater, but cast on and work 6 rows of all pieces in garter st with MC, then work in stripes of 4 rows C and 4 rows MC throughout.

Work Neckband and Front Opening Edgings with either MC or C.

Plain Jacket

BACK

Work as for Back of Plain Front Buttoned Sweater.

LEFT FRONT

Push 19 [22, 25, 28, 31, 34, 37] Ns to WP. Work as for Back of Plain Round Neck Sweater from * to *.

Set RC at 000. Using MT, K 26 [36, 42, 48, 52, 56, 66] rows.

SHAPE RAGLAN ARMHOLE

Cast off 2 [3, 4, 5, 6, 6, 7] sts at beg of next row. K 1 row. Dec 1 st at raglan edge of the next row and every foll alt row until 11 [12, 14, 16, 16, 18, 19] sts rem. K 1 row.

SHAPE NECK

Slip 1 [2, 3, 4, 4, 5, 6] sts at right on to a safety pin. 10 [10, 11, 12, 12, 13, 13] sts. Dec 1 st at raglan edge of the next row. Cont to dec at raglan edge on every foll alt row and, at the same time, dec 1 st at neck edge on next 3 rows, then foll alt row. 3 [3, 4, 5, 5, 6, 6] sts rem. Cont to dec at raglan edge only on every alt row from previous dec until 2 sts rem. K 1 row. Fasten off.

RIGHT FRONT

Push 19 [22, 25, 28, 31, 34, 37] Ns to WP. Work as for Back of Plain Round Neck Sweater from * to *.

Set RC at 000. Using MT, K 27 [37, 43, 49, 53, 57, 67] rows.

SHAPE RAGLAN ARMHOLE

Cast off 2 [3, 4, 5, 6, 6, 7] sts at beg of next row. Dec 1 st at raglan edge of the next row and every foll alt row until 10 [11, 13, 15, 15, 17, 18] sts rem.

SHAPE NECK

Slip 1 [2, 3, 4, 4, 5, 6] sts at left on to a safety pin. 9 [9, 10, 11, 11, 12, 12] sts. Cont to dec at raglan edge on every foll alt row and, at the same time, dec 1 st at neck edge on next 3 rows, then foll alt row. 3 [3, 4, 5, 5, 6, 6] sts rem. Cont to dec at raglan edge only on every alt row from previous dec until 2 sts rem. K 1 row. Fasten off.

SLEEVES

Work as for Sleeves of Plain Round Neck Sweater.

NECKBAND

Work as for Neckband of Plain Front Buttoned Sweater.

BUTTON BAND

(LEFT FOR GIRL, RIGHT FOR BOY)

Using 3¼ mm knitting needles and right side facing, rejoin MC and pick up and K 38 [48, 51, 57, 62, 70, 78] sts evenly between cast on edge and top of neckband (approx 4 sts from every 5 rows). Work 4 rows in garter st. Cast off knitways.

BUTTONHOLE BAND

(RIGHT FOR GIRL, LEFT FOR BOY)

Using 3¼ mm knitting needles and right side facing, rejoin MC and pick up and K 38 [48, 51, 57, 62, 70, 78] sts evenly between cast on edge and top of neckband (approx 4 sts from every 5 rows). K 1 row.

Next Row (Making buttonhole): K 2, **yfwd**, K 2 tog, * K 14 [12, 13, 15, 12, 14, 16], **yfwd**, K 2 tog, rep from * to last 2 sts, K 2.

Work 2 rows in garter st. Cast off knitways.

HOOD

Push 82 [86, 94, 98, 102, 110, 114] Ns at centre of machine to WP.

Work as for Back of Plain Round Neck Sweater from * to *.

Set RC at 000. Using MT, K 2 rows.

Dec 1 st at each end of the next 4 rows, then foll alt row. 72 [76, 84, 88, 92, 100, 104] sts. K 1 [3, 3, 5, 5, 7, 9] rows.

Dec 1 st at each end of the next row and every foll 4th row until 66 [70, 78, 80, 84, 90, 94] sts rem. K 2 [2, 4, 6, 8, 6, 8] rows.

SHAPE CROWN

** Counting from centre 0, transfer st 2 on to N 1 and move end sts 1 N in. K 2 rows **.

Repeat from ** to ** twice more. 60 [64, 72, 74, 78, 84, 88] sts.

Cast off 10 sts at beg of next 4 rows. Cast off rem 20 [24, 32, 34, 38, 44, 48] sts.

Fold hood in half and join back seam.

NECK EDGING

Push 41 [45, 57, 65, 69, 77, 81] Ns to WP. With P side facing, pick up 41 [45, 57, 65, 69, 77, 81] sts evenly round neck edge of hood and place on to Ns (approx 4 sts for every 5 rows). Using MT-2 and MC, K 1 row. Cast off.

MAKING UP

Join raglan seams. Taking half a stitch into seams, join side and sleeve seams. If worked, sew neck edge of hood to neckband. Sew on buttons.

STRIPED JACKET

Follow instructions given for Plain Jacket, but cast on and work 6 rows of all pieces in garter st with MC, then work in stripes of 4 rows C and 4 rows MC throughout. Work Neckband and Front Bands with either MC or C. ■

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RETURNS

If you should have reason to return any goods purchased through Trading Post, please contact the supplier direct. We regret that we are unable to accept returned goods at our offices, but we will investigate any complaints.



Website : www.inex.fsnet.co.uk

Here's a selection of steaming kits, books, patterns and accessories. Beverley Ward has many lovely patterns and if you send a sae with your Trading Post order, she'll send you a full list. Mark the top left hand corner of your envelope IN-EX.

STEAMING KITS

Steam a skirt in a few minutes using one of the following kits

IN01 In-Ex Shadow Pleated Skirt Kit	£10.75
IN02 In-Ex A-line Skirt Steaming Kit	£10.75

FULLY PLEATED SKIRT ADD ON KITS

Kits add on to either the Shadow or A-line kits allowing you to steam a fully pleated skirt

IN03 Add On to A-line	£4.55
IN04 Add On to shadow	£6.55

BOOKS

IN05 Basic Shapes for Children	£6.75
IN06 4-ply Variations	£6.75
IN07 Pleated Skirt Pattern Book	£6.75
IN08 Shadow Pleated Skirt Book	£6.75
IN09 Steaming sweaters & cardigans	£2.85
IN10 Machine Embroidered Cards	£10.75



PATTERNS

IN11 Artistic Suit	£3.35
IN12 Bags of fun	£3.35
IN13 Embroidered Suit	£3.85
IN14 Garter Carriage Scarf	£2.35
IN15 Garter Panel Suit	£3.35
IN16 Garter Stitch Skirt	£2.35
IN17 Hand Tooled Lace Suit	£3.35
IN18 Ladders	£3.35
IN19 Rosebud	£3.85
IN20 Shadow Pleated Top	£2.35
IN21 Shawl	£2.35
IN22 Silky Suit	£3.85
IN23 Summer Tops	£3.35
IN24 Sunray Suit	£3.35
IN25 Tote Bag	£2.85
IN26 Tuck & Lace Suit	£3.85
IN27 Tuck Lace Scarf	£2.35
IN28 Twin Set Suit	£3.35
IN29 Woven Jacket & Skirt	£3.85
IN30 Zigzag	£3.35

MISCELLANEOUS

IN32 Skirt Steaming Video	£15.80
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Why not learn at home with the experts? A step-by-step instruction video on how to knit and steam three different styles of skirt using the shadow, A-line and fully pleated skirt kits. The video includes everything

you need to know to achieve a professional finish including joining side seams on the machine, grafting, pointed/straight hems, waistbands and the choice of different yarns. Highly recommended.

SILVER REED

MASSIVE SAVINGS - LOW, LOW PRICES

Please note that these are genuine Silver Reed machines, accessories and spare parts.

KNITTING MACHINES

SR01 Silver SK830 fine gauge electronic	£1200
SR02 Silver SK840 standard gauge electronic	£1000
SR03 Silver SK860 double knit electronic	£1100
SR04 Silver SK890 chunky	£1100
SR05 Silver SK270 fine gauge punchcard	£550
SR06 Silver SK280 standard gauge punchcard	£379
SR07 Silver SK155 chunky punchcard	£550



RIBBERS

SR08 Silver FRP 70 fine gauge ribber	£420
SR09 Silver SRP 60N standard gauge ribber	£320
SR10 Silver SR 860 double knit ribber	£480
SR11 Silver SK280 + SRP60N @£655 - save £385!	

ACCESSORIES

SR12 PE1 design controller SK580 & EC1	£398.00
SR13 RJ1 jacquard ribber carriage SRP60N	£175.00
SR14 KR7 Knit Contour	£138.00
SK151, 155, 270, 210, 280, 840	

COLOUR CHANGERS

SR15 YC3 yarn changer 3.6, 4.5mm double bed	£110.00
SR16 YC6 yarn changer 4.5mm single/double bed	£210.00

INTARSIA CARRIAGES

SR17 AG10 intarsia carriage LK 100/150	£58.00
SR18 AG24 intarsia carr. 4.5mm machines	£32.00
SR19 AG30 intarsia carr. SK155, SK890	£58.00

LACE CARRIAGES

SR20 LC2 lace carriage	£198.00
SR21 SK360, 260, 600, 700, 210, 280, 740	
SR22 LC580 lace carriage SK580, SK840	£298.00

NEEDLES

SR23 Silver main bed needles (per 20)	£8.00*
SR24 Silver ribber needles (per 20)	£8.00*

SPONGE BAR

SR25 Needle retaining bar	£18.00*
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* Please state model number when ordering

Anjo Knitwear

Joy Golding specialises in Passap patterns and has a large selection of Quick Family Knits. All are "tried and tested" basics with around 20 different patterns plus saddle shoulder variations. Sizes fit 20 to 44 inch bust/chest unless otherwise stated.



QUICK FAMILY KNITS

AJ01 Quick Family Knits Book 1a	£4.95
4-ply set-in sleeve half fisherman rib jumper	
AJ02 Quick Family Knits Book 2a	£4.95
2/30s set-in sleeve striper jacquard jumper	
AJ03 Quick Family Knits Book 3a	£4.95
As Book 2a using Duomagic	
AJ04 Quick Family Knits Book 4a2	£4.95
4-ply set-in sleeve stocking stitch jumper	
AJ05 Quick Family Knits Book 5a	£4.95
4-ply set-in sleeve plain tuck rib jumper	
AJ06 Quick Family Knits Book 6a	£4.95
Duomagic set-in sleeve longstitch jumper	
AJ07 Quick Family Knits Book 7	£4.95
4-ply set-in sleeve half fisherman round neck jacket	
AJ08 Quick Family Knits Book 8	£4.95
2/30s set-in sleeve striper jacquard round neck jacket	
AJ09 Quick Family Knits Book 9	£4.95
Duomagic set-in striper jacquard V-neck cardigan	
AJ10 Quick Family Knits Book 10	£4.95
4-ply set-in stocking stitch V-neck cardigan	
AJ11 Quick Family Knits Book 11	£4.95
4-ply set-in plain tuck rib round neck cardigan	
AJ12 Quick Family Knits Book 11b	£4.95
4-ply set-in plain tuck rib V-neck cardigan	
AJ13 Quick Family Knits Book 12	£4.95
Duomagic set-in longstitch V-neck cardigan	
AJ14 Quick Family Knits Book 13	£5.95
4-ply raglan half fisherman jumper	
AJ15 Quick Family Knits Book 14	£5.95
4-ply raglan half fisherman V-neck cardigan	
AJ16 Quick Family Knits Book 21	£5.95
4-ply straight cut-in armhole half fisherman jumper	
AJ17 Quick Family Knits Book 32	£7.45
2/30s set-in easy cable and longstitch jumper	

SADDLE SHOULDER CLASSICS

Patterns fit small, medium, large, extra large sizes

AJ18 Simply Classic Saddle No.1	£5.95
Duomagic round neck longstitch jumper	
AJ19 Simply Classic Saddle No.2	£5.95
4-ply round and V-neck stocking stitch jumper	
AJ20 Simply Classic Saddle No.3	£5.95
4-ply round and V-neck stocking stitch cardigan	
AJ21 Lady's Longline Waistcoat	£5.95
Easy 2/30s longstitch waistcoat S, M, L & XL	
AJ22 Lady's Longline Cardigan	£5.95
2/30s longstitch V-neck cardigan S, M, L & XL	
AJ23 Lady's Longline Edge-to-Edge Jacket	£5.95
4-ply longstitch jacket, 3 variations S, M, L & XL	

SPECIALITY PATTERNS

For that extra special look with ready-to-use reader sheets (for purchase only with appropriate book) all knitted in 4-ply to fit 20-44" unless otherwise stated

AJ24 Aran Look Tuck Jumper Duo 80	£4.95
AJ25 Aran Look Tuck Jumper E6000	£4.95
AJ26 Ready-to-use jumper reader sheets	£2.95
AJ27 Aran Look Tuck Jacket Duo 80	£4.95
AJ28 Aran Look Tuck Jacket E6000	£4.95
AJ29 Ready-to-use jacket reader sheets	£2.95
AJ30 Diamond Tuck Jumper Duo 80	£4.95
AJ31 Diamond Tuck Jumper E6000	£4.95

AJ32 Ready-to-use diamond reader sheets	£2.95
AJ33 Man's Fisherman's Rib Jumper Duo 80	£5.95
AJ34 Man's Fisherman's Rib Jumper E6000	£5.95
Attractive 3-col stripe pattern forming wavy lines	
AJ35 Bazaar makes	£5.95
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AJ37 Child's jigsaw jumper Duo 80	£5.95
20-30" jacquard jumper, full templates for st patt	
AJ38 Child's jigsaw jumper E6000	£5.95
20-30" jacquard jumper	
AJ39 Ready-to-use jigsaw reader sheet	£2.95
AJ40 Child's stitch pattern collection	£15.95
10 design ideas to use with Quick Family Knits Books 2, 3, 8 and 9, includes templates for Duo 80 and reader sheets for E6000	

HELP BOOKS

AJ41 First Steps in Passap Knitting	£6.95
For Duo 80 and E6000 includes cast on, simple stitch patterns, shaping and casting off	
AJ42 Help Book No.1 Duo 80	£7.45
What happens when I? Names the parts, settings and stitch patterns, how to use the Deco, how to punch cards and knit motifs	
AJ43 Help Book No.2 Neckbands	£7.45
Collection of everyday neckbands and cardigan bands for both machines	
AJ44 Help Book No.3 E6000	£7.45
What happens when I? Names the parts, settings and stitch patterns, how to program console and will get you started	

BROTHER PATTERNS

AJ45 Chunky Football Crazy	£5.30
Two strands of 4-ply, easy stocking stitch jumper with Swiss darning, Brother 260, 24-34"	
AJ46 Chunky Slip Stitch No.1	£5.95
Two strands of 4-ply, Brother 260, inc punchcard template, 24-42"	
AJ47 Lady's Longstitch Cardigan	£5.95
Longline pattern for S/G and ribber, no punchcard / electronics, 34-44"	
AJ48 Family of Aran Diamond Jumpers	£6.95
Family of slip jumpers, 4-ply for S/G, needs ribber but no punchcard / electronics, 20-44"	
AJ49 Brother Family Knits	£7.45
Easy cable longstitch jumpers, 2/30s, 20-44", loads of variations	
AJ50 Baby's Tuck Lace Shawl	£5.95
Knitted all-in-one with fringe attached, only one seam, very full instructions	
AJ51 Pattern record sheets (pack of 10)	£2.95
AJ52 Pattern record disk	£10.95
Keep a record of all your knitting, 4 shapes, 4 styles, full details inc pattern, tension, yarn and diagrams	

Busy Bee **BASICS**

Website:- www.busybeebasics.co.uk

Listed below is just a small selection of Busy Bee's range of patterns for all the family and all machines.

STANDARD GAUGE PATTERN BOOKS (ES) indicates (ES) designs

BB1 Drop shoulder sweaters	£3.60
BB2 Summer tops in crepe	£3.60
BB3 Dolmans	£2.10
BB4 Suitably basic	£2.10
BB5 V-neck cardigans	£2.10
BB7 Classic quartet in 3 ply	£2.60
BB8 Spring classics	£3.60
BB9 English rib sweaters	£2.10

BB10 Fisherman's rib sweaters	£2.10
BB11 Saddle shoulder sweaters	£2.10
BB12 Summer collection	£3.60
BB13 Schoolwear	£3.60
BB14 Summer collection (ES)	£2.60
BB15 Lace cardigans	£2.60
BB16 Tuck stitch cardigans	£2.60
BB17 Lace cardigans (ES)	£2.10
BB18 Tuck stitch cardigans (ES)	£2.10
BB21 Just for girls	£3.60
BB22 Longline sweaters for ladies	£4.60
BB23 Lace jumpers	£2.10
BB24 Tuck stitch jumpers	£2.10
BB25 Classic Jackets	£4.10
BB26 Fair Isle sweaters for men	£4.60
BB28 Fair Isle designs for ladies	£3.60
BB31 Just for boys	£3.60
BB32 A Touch of class	£5.10
BB33 Longline waistcoats for ladies	£2.10
BB34 Cardigans and slipovers for men	£3.60
BB35 Summer coolers	£4.10
BB36 Summer lace (separate lace carriage)	£4.10
BB37 Summer coolers (ES)	£2.60
BB38 Summer lace (ES)	£2.60
BB39 Baby's first year	£3.10
BB42 Impressions	£5.10
BB44 Modern girls keep warm	£3.10
BB46 Modern girls stay cool	£3.60
BB47 Modern tuck stitch designs	£3.60
BB51 The tops for summer	£3.10
BB52 The tops for summer (ES)	£2.60
BB53 Longline waistcoats Vol 2	£2.60
BB54 V-neck designs for men	£3.60
BB56 Modern tuck stitch designs Vol 2	£3.60
BB60 Bright designs for under 5s	£4.10
BB62 Simply chenille	£3.10
BB63 Baby warmers	£4.60
BB67 Designed for Summer	£3.10

BB68 Designed for Summer (ES)	£3.10
BB72 Chenille cushions	£2.60
BB77 Baby Today	£4.10
BB78 Simply summer	£4.10
BB81 Fair Isle Ensemble	£4.60
Gleneshee	£4.60

STANDARD GAUGE ELECTRONIC

BB80 Fair Isle Electronic Ensemble Aviemore	£5.10
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GARTER CARRIAGE 24-STITCH

BB6 GC Garter carriage sweaters	£2.10
BB27 GC Classics Skenfrith Castle	£4.60
BB30 GC classics Vol 2	£3.60
BB40 GC Baby carriage	£3.10
BB41 GC classics Vol 3	£3.60
BB43 GC Dual carriageway	£4.10
BB45 GC classics Vol 4	£3.10
BB48 GC Modern girls	£3.60
BB49 GC Designs Caerphilly Castle	£6.10
BB55 GC Designs Monmouth Castle	£5.10
BB57 GC Design collection for men	£4.60
BB58 GC Designs Harlech Castle	£6.10
BB59 GC Bright designs for under 5s	£4.10
BB61 GC Summer in panama	£5.10
BB64 GC Designs Caernarfon Castle	£4.60
BB65 GC Country carriage	£5.10
BB66 GC Designs Powis Castle	£4.60
BB69 GC Designs Weobley Castle	£4.60
BB71 GC Classic scarves	£2.10
BB73 GC Aran-style cushions	£2.60
BB74 GC Summer splendour	£5.10
BB75 GC Designs Cardigan Castle	£4.60
BB76 GC Designs Chirk Castle	£4.10
BB79 GC Designs Criccieth Castle	£4.60
BB83 GC Designs Rhuddlan Castle	£4.10



GARTER CARRIAGE ELECTRONIC – 200 STITCHES

BB70 GC Electronics Cardiff Castle	£6.10
BB82 GC Electronics Denbigh Castle	£4.10

CHUNKY GAUGE

BB19 Chunky designs Vol 1, ladies	£2.60
BB20 Chunky designs Vol 2, men	£2.60
BB29 Chunky designs Vol 3, DK	£3.10
BB50 Chunky classics	£3.60

SOFT FURNISHING

BB72 Chenille cushions	£2.60
BB73 GC Aran-style cushions	£2.60

NEW BOOKS

BB200 Cut & Sew neckline templates	£2.60
BB201 Your Knit Leader Explained	£3.60
BB202 Busy Bee's Guide to the GC	£4.10
BB203 Making A Poncho	£2.10
BB204 Making A Wrap	£2.10

HELPFUL BOOKS

BB201 Your Knit Leader Explained	£3.05
BB202 Busy Bee Guide to the GC	£4.05

TEMPLATES & BOOKS

BB200 Cut&Sew neck template 24-46"	£2.60
BB201 Your Knit Leader in plain English	£3.05
BB202 Guide to the Garter Carriage	£4.05



Website:- www.b-hague.co.uk

Here's a selection of linking machines, electric yarn winders and twisters, spares and knitting accessories.

LINKING MACHINES

HL01 D280H Hand Operated Linker	£285.00
HL02 D280E Electric Linker	£365.00
HL03 D290CE Chunky Electric Linker	£475.00
HL04 D280FE Fine Gauge Electric Linker	£475.00
HL06 Hand linker converted to electric	£135.00

(Machine must be to be returned to Hague)



LINKER ACCESSORIES & SPARES

HL07 Linker stand	£34.05
HL08 Needle threader	£3.05

LINKER NEEDLES (PACK OF 2)

HL09 D280H	£5.00
HL10 D290CE	£6.80
HL11 D290CE	£7.35

SPARE LINKER POINTS (PACK OF 10)

HL12 D280H & D280E	£4.80
HL13 D290CE & D290FE	£7.30
HL14 Point guard	£8.55
HL15 Spare ratchet springs (2)	£3.60

BOOK ON LINKING

HL16 Diane Bennett	£4.00
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VIDEOS ON LINKING

HL17 Ruth Wood	£15.00
HL18 Diane Bennett	£15.00

ELECTRIC YARN TWISTERS & WINDERS

HL19 PDB 125g winder	£80.00
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HL20 PDB 250g winder	£105.00
HL21 PDB 500g winder	£138.00
HL22 PDB 125g twister	£120.00
HL23 Spare bobbin, 125g winder	£1.85
HL24 Spare bobbin, 125g twister	£1.85
HL25 Spare bobbin, 250g winder	£2.55
HL26 Spare bobbin, 500g winder	£3.05
HL27 Spare drive belts for winders (2)	£2.55
HL28 Spare drive belts for twisters (2)	£2.55
HL29 Yarn tension mast, 125g winder	£21.05

KNITTING ACCESSORIES

HL30 Brother blank cards (10)	£7.00
HL31 KM & Silver blank cards (10)	£7.00
HL32 Cleaning brush, small	£2.05
HL33 Curved pick up tool, standard	£4.55
HL34 Curved pick up tool, chunky	£4.85
HL35 Cutting mat, 18x12 in	£9.55
HL36 Double-eyed bodkin	£1.25
HL37 French knitting machine	£14.05
HL38 Glass-head long pins (box 48)	£4.30
HL39 Knitting spray	£6.00
HL40 Latch tool, single	£1.55
HL41 Latch tool, double	£3.25
HL42 Machine cleaner	£6.00
HL43 Magnifier light	£15.05
HL44 Machine oil	£1.70
HL46 PDB pattern holder	£5.00
HL47 Pom-pom set	£6.30
HL48 Punch, 24 stitch universal	£19.55
HL49 Punchcard clips	£1.55
HL50 Punchcard marker	£1.55
HL51 Punchcard rolls, 24 stitch	£7.55
HL56 Roller cutter	£8.55
HL57 Roller cutter replacement blade	£3.05
HL58 7x1 transfer tool	£8.55
HL59 Sewing thread stand	£8.55
HL60 Side/edge weights (2 small)	£7.55
HL61 Side/edge weights (2 large)	£8.55
HL62 Snips, 4"	£1.80
HL63 Snips, 5"	£2.55
HL64 Tension mast holder	£8.05
HL65 Twisting yarn stack	£15.55

SPARE MACHINE NEEDLES (PACK 10)

HL67 Brother main bed	£3.55
HL68 Knitmaster/Silver main bed	£3.55
HL69 Brother ribber	£3.55
HL70 Knitmaster/Silver ribber	£3.55
HL71 Pfaff/Passap	£4.55
HL72 Brother garter carriage (each)	£3.05

TRICOT PRODUCTS

HL73 Not-A-Knot	£9.75
HL74 Brother De-Knit	£9.85
HL75 Knitmaster De-Knit	£9.85
HL76 Toyota De-Knit	£9.85
HL77 Anti-Loop	£9.85
HL78 Intarsia Multi-Yarn Break 16	£22.00
HL79 Intarsia Multi-Yarn Break 32	£29.00

Jo Newton

Website:- www.jonewton.co.uk



Designs are suitable for 24 and 60 stitch punchcard and electronic machines. Each subject has a 60-stitch picture and complimentary 24 stitch patterns. Jo has a selection of designs covering almost every subject and we have listed below just a small selection.

JN01 Activities - indoor & outdoor	£3.65
JN02 Companions, lots of cats & dogs	£3.55
JN03 Family Friends, lots of pet portraits	£4.35
JN04 Farmyard Vol 1 inc shire horse	£3.55

JN05 Farmyard Vol 2, inc border collie	£3.55
JN06 Horses - 28 realistic equine motifs	£3.60
JN07 Jo's activities, 60 & 24 stitch	£3.55
JN08 Jo's border collies	£3.25
JN10 Jo's rock & roll band	£3.05
JN11 Nature Studies, wildlife	£4.35
JN12 New boys, 60 & 24 stitch	£4.35
JN13 Pets, 24 stitch, ideal for beginners	£3.05
JN14 Signs of the zodiac	£4.35
JN15 Sports, inc American football	£3.55
JN16 Sports 2, inc fishing & tennis	£3.55
JN17 Wildlife, including dolphins	£3.65



DISKS

Above patterns available on disk for Brother and DesignaKnit. Please state book and format required when ordering

JN18 Disk of patterns	£5.25
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Uppingham Yarns



Website:- www.wools.co.uk

MACHINE KNITTING YARN

Please note that cone weights are approximate unless otherwise stated.

Yarn colours available:- White, Aran, Lemon, Pink, Red, Sky, Azure, Navy, Mint, Jade, Bottle, Silver Grey, Black. Please specify colour(s) from list.

BARGAIN BUY packs can be same or mixed colours.

UYM001 1 x 500g cone 4-py acrylic	£7.15
UYM003 1200g cone 2/30 acrylic	£15.00
UYM005 2 x 500g cones 4-ply crêpe	£17.00

BARGAIN BUYS

UYM002 10 x 500g cones 4-ply acrylic	£54.50
UYM004 10x1200g cones 2/30 acrylic	£94.50

ACCESSORIES

Please specify machine model and number

MACHINE NEEDLES

UYN001 Brother needles main bed (10)	£3.55
UYN002 Brother needles ribber (10)	£3.55
UYN003 Silver/KM needles main bed (10)	£3.55
UYN004 Silver needles ribber (10)	£3.55
UYN005 Passap needles (10)	£4.55

BARGAIN BUYS

UYN006 100 Brother main bed needles	£29.50
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MACHINE PARTS

UYP001 Passap orange stripper (each)	£9.55
UYP002 Passap black stripper (each)	£19.00
UYP003 Bellodor oil	£3.25
UYA002 Brother needle retaining bar	£15.00
UYA003 Silver/KM needle retaining bar	£18.50
UYA005 Brother blank punchcards (10)	£8.20
UYA006 Silver/KM blank punchcards (10)	£16.55



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04/2006

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Top to toe

An original Theresa Holbrook design

Photography Matt Smith Stylist Sally-Ann Carroll

General Information

PATTERN RATING

* Easy to knit.

MACHINES

This pattern is suitable for standard gauge machines with a ribber.

MATERIALS

Forsell Sirocco (knits as 3-ply)

JUMPER

1 [1] x 400 g cone in Main Colour (MC).

A small amount in Contrast Colour (C).

4 beads.

SKIRT

1 [1, 1] x 400 g cone in Main Colour (MC).

Length of elastic for waistband.

The fibre content of this yarn is 80% Acrylic, 20% Wool. For further information about this yarn, please write to Forsell Yarns at Silver Knitting Machines, Units D & E, Rectory Business Centre, Rectory Road, RUSHDEN, Northamptonshire NN10 0AH or telephone 01933-311888.

GARMENT WEIGHT

Finished garments in second size weigh 216 g for jumper and 272 g for skirt.

Pattern Information

MEASUREMENTS

JUMPER

To fit bust 87-92 [97-102] cm, 34-36 [38-40] in.

Actual size 94 [104] cm, 37 [41] in.

Length to shoulder 61.5 cm, 24¾ in (adjustable).

Sleeve seam 45 cm, 17¾ in (adjustable).

SKIRT

To fit hips 87-92 [97-102, 107-112] cm, 34-36 [38-40, 42-44] in.

Length including waistband 74 cm, 29¾ in (adjustable).

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

JUMPER

32 stitches and 48 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 4).

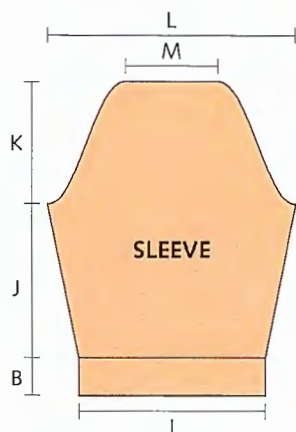
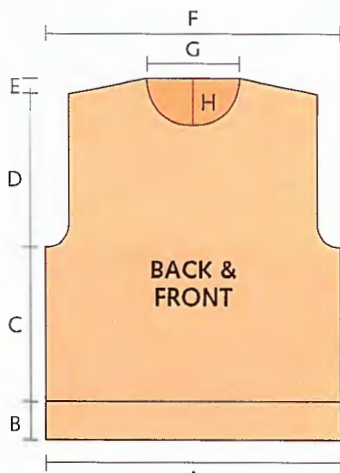
SKIRT

No tension square necessary. We used tension dial setting 4/4 as main tension (MT/MT).



Diagrams

A = 47.5 [52.5] cm
B = 5.5 cm
C = 35 cm
D = 21 cm
E = 2.5 cm
F = 34 [39] cm
G = 16.5 cm
H = 10.5 cm
I = 24 cm
J = 39.5 cm
K = 13 cm
L = 38.5 cm
M = 12.5 cm



Needle Diagram 1



Needle Diagram 2



ABBREVIATIONS

For a list of the abbreviations we use, please turn to page 62.

NOTES

- We used knit side of knitting as right side of jumper.
- The jumper is knitted in two sizes and the skirt in three sizes.
- When shaping in HP, always take yarn round first inside N in HP to prevent a hole forming.

Knitting Instructions

JUMPER BACK

With carriage at right, set machine for 2x2 rib (2x1 N arrangement). Push 76 [84] Ns at left and 76 [83] Ns at right of centre 0 to WP on each bed. 152 [167] Ns on each bed.

* Arrange Ns for 2x2 rib (2x1 N arrangement). Using MC, cast on and K 5 tubular rows. Carriage is at right. Set machine for 2x2 rib knitting. Set RC at 000. Using MT-2/MT-2, K 28 rows. Transfer stitches for stocking stitch *.

2ND SIZE

Inc 1 st at right edge.

ALL SIZES

152 [168] sts. Set RC at 000. Using MT, K 170 rows. Adjust length at this stage, if required.

SHAPE ARMHOLES

Set RC at 000. Cast off 6 sts at beg of next 2 rows, 5 sts at beg of next 2 rows, 4 sts at beg of next 2 rows, 3 sts at beg of next 2 rows and 2 sts at beg of next 2 rows. K 1 row. Decrease 1 stitch at each end of next row. 110 [126] stitches remain **. K 88 rows. RC shows 100.

SHAPE SHOULDERS

Set carriage to hold. Push 5 [6] Ns at opposite end to carriage to HP on next 10 rows and 3 [6] Ns on foll 2 rows. Using WY, K a few rows over rem 54 sts and release from machine. Push Ns at right from HP to UWP. Using MC, K 1 row. Using WY, K a few rows and release. Push Ns at left from HP to UWP. Using MC, K 1 row. Using WY, K a few rows and release.

FRONT

Work as for Back to **. K 50 rows. RC shows 62. 38 rows less have been worked to shoulder than on Back.



SHAPE NECK

Using a length of MC, cast off centre 26 sts. Set carriage to hold. Push 42 [50] Ns at left to HP. Cont on rem 42 [50] sts for first side. Decrease 1 stitch at neck edge of next 14 rows. 28 [36] stitches remain. K 25 rows.

SHAPE SHOULDER

Set carriage to hold. Push 5 [6] Ns at opposite end to carriage to HP on next row and foll 4 alt rows, K 1 row. 3 [6] Ns rem in WP. Push Ns at right from HP to UWP. K 1 row. Using WY, K a few rows and release from machine. With carriage at left, push 42 [50] Ns at left from HP to UWP. Finish to correspond with first side, reversing shaping and reading left for right.

53 →



Glove Puppets

An original **Ruth Cox** design

General Information

PATTERN RATING

* Easy to knit.

MACHINES

This pattern is suitable for standard gauge machines.

MATERIALS

BOY PUPPET

Any suitable 4-ply yarn

Oddments in Flesh (MC), Blue (A), Red (B), Black (C) and Pink (D).

Any suitable DK Yarn

Oddment in Black or Brown (E).

GIRL PUPPET

Any suitable 4-ply yarn

Oddments in Flesh (MC), Red (A), Blue (B), White (C) and Pink (D).

Any suitable DK Yarn

Oddment in Brown (E).

CLOWN

Any suitable 4-ply yarn

Oddments in Flesh (MC), Multi-colour (A), White (B), Black (C), Red (D), Blue (F) and Yellow (G).

Any suitable DK Yarn

Oddment in Orange (E).

FIREMAN

Any suitable 4-ply yarn

Oddments in Flesh (MC), Yellow (A), Black (B) and Pink (C).

ALL PUPPETS

Polyester stuffing.

A small amount of black felt for eyes.

UHU clear adhesive (optional).

Black sewing thread.

Red pencil crayon.

PUPPET WEIGHT

Approx 36 g including stuffing.

Pattern Information

MEASUREMENTS

The puppets are approximately 26 cm, 10% in high.

TENSION

We used tension setting 6 as main tension (MT) throughout unless otherwise stated.

ABBREVIATIONS

For a list of the abbreviations we use, please turn to page 62.

NOTES

a) We used the knit side of the knitting as

the right side, except for hair.

b) 'E-wrap' means use closed-edge method of casting on.

c) 'Thread off' means break yarn, then thread end through stitches and release from machine.

d) 'Transfer alt sts' means transfer every alternate stitch on to adjacent needle and push empty needles back to non-working position.

e) 'Latch off' means beginning at opposite end to carriage, lift stitch into hook of latch tool, push stitch behind latch, lift second stitch into hook of latch tool and pull through first stitch. Continue in this way to end of row, pulling yarn through last stitch to secure.



Knitting Instructions

Boy Puppet

BODY & LEGS

Push 24 Ns at centre of machine to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Using A, K 4 rows. Using MT+4, K 1 row. Using MT, K 4 rows. Make a hem by placing loops from first row worked in A on to corresponding Ns. Unravel WY when work is completed. K 15 rows. Break yarn.

EDGE OF JUMPER

Using B, K 4 rows. Using MT+4, K 1 row. Using MT, K 4 rows. Make a hem by placing loops from first row worked in B on to corresponding needles. Knit 25 rows.

FINGER SECTION TO OPERATE HEAD

Set carriage to hold. Push 8 Ns at left to HP, K 1 row. Push 8 Ns at right to HP. 8 Ns rem in WP. Place marker at each end. K 30 rows, gently pulling work down as you knit. Push 8 Ns at right from HP to UWP, K 1 row. Push 8 Ns at left from HP to UWP. K 25 rows. Thread contrasting yarn through each loop lying between sts on Ns as a marker. K 4 rows. Using MT+4, K 1 row. Using MT, K 4 rows. Make a hem by placing loops from marked row on to corresponding Ns. Break yarn. Using A, K 16 rows.

DIVIDE FOR LEGS

Push 12 Ns at left to HP. Cont on rem sts for first leg.

* Push 12 adjacent Ns at right to WP. 24 Ns in WP. Using A, cast on using e-wrap

Pippin Designs

Many of you will know **Ruth Cox** and her lovely **Pippin Designs** and you may also know that Ruth has retired from designing. Her designs have always been popular with machine knitters and Ruth still receives requests for her patterns. However, as she's no longer running her business, she's often unable to help. By special arrangement, we're reproducing many of Ruth's patterns in the magazine and are most grateful for her generosity.

method. K 30 rows. Break yarn. Using C, K 20 rows. Transfer alt sts. K 1 row. Thread off. Pull up yarn and secure *. With carriage at left, push rem 12 Ns from HP to UWP. Rep from * to *, reversing shaping by reading left for right.

ARMS (KNIT 2)

Push 17 Ns to WP. With P side facing, pick up 17 sts along side of jumper with marked row on centre N. Set RC at 000. Using MT and B, K 16 rows. Break yarn. Using MC, K 9 rows. Transfer alternate stitches. K 1 row. Thread off. Pull up yarn, secure.

HEAD

Work from top of head to base. Push 48 Ns at centre of machine to WP. Push 2nd and every foll alt N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at right. Using MT-2 and MC, K 1 row. Push empty Ns back to WP. K 1 row. Using MT, K 30 rows. Transfer alt sts. Using MT-2, K 1 row. Cast off using latch tool method.

HAIR

Push 63 Ns to WP. Push 2nd and every foll alt N back to NWP. Using E, cast on using e-wrap method. Set RC at 000. Using MT+4, K 4 rows. Using MT+3, K 4 rows. Using MT+2, K 4 rows. Transfer alt sts (this leaves every 4th N in WP). K 3 rows. Thread off. Pull up yarn, secure and join seam.

MAKING UP

Remove WY from body. Fold work at shoulders. Join side seams of finger section. Join arm and side seams. Join foot and leg seams. Stuff feet and legs lightly. Stitch top of legs to main body of puppet. Make a few stitches on top of each other to join the top of the leg seams and to give added strength.

To shape foot, with foot away from you and top of foot uppermost and about 6 rows from beginning of foot section, using yarn for laces, push needle into foot from right to left. Take up about 1 cm of fabric on needle and pull yarn through leaving 15 cm hanging. Make second 1 cm stitch from right to left approximately 12 rows from beginning of foot section, pulling yarn up. Repeat third stitch on top of first stitch and leave 15 cm hanging. Pull up laces and tie in a double bow. Trim off surplus yarn.

Sew up head seam. With finger inside finger section, and head seam at back, pin head to base of finger section immediately above shoulders. Sew on securely. Stuff head pushing stuffing evenly around finger section. Remove WY and using MC, pick up loops from top of head, pull up and secure.

Mark position of eyes with pins, 15 rows above base of head, leaving six clear

stitches between. Cut two small squares of black felt, measuring 1 cm along each side. Snip a tiny piece off each corner, making the piece appear round. Using black sewing thread, secure thread at back of head near top. Pass needle from there to come out where pin marks eye position. Sew felt securely in place with four stitches, bringing needle through centre of felt. Bring needle through to second pin and sew on second eye. After last stitch, bring needle through puppet's head, secure thread at back of head near top. (Eyes may be glued in place before being stitches for added safety.) Mark position of mouth with pins, 8 rows above base of head, with 5 clear stitches between. Using D, secure at top of head near back. Bring yarn out at first pin and make two stitches to form a V shape, between two pins. Bring yarn through head and fasten at top near back. Rub side of red crayon on puppet's face to give rosy cheeks *.

With purl side outside, pin hair to head. Stitch to head, ½ cm in from edge **.

Girl Puppet

BODY & LEGS

Push 24 Ns at centre of machine to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Using

B, K 4 rows. Using MT+4, K 1 row. Using MT, K 4 rows. Make a hem by placing loops from first row worked in B on to corresponding Ns. Unravel WY when work is completed. K 15 rows.

EDGE OF JUMPER

Thread contrasting yarn through each loop lying between sts on Ns as a marker. K 4 rows. Using MT+4, K 1 row. Using MT, K 4 rows. Make a hem by placing loops from marked row on to corresponding Ns. K 25 rows.

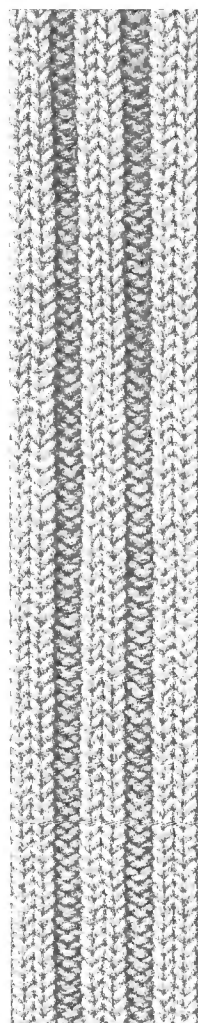
FINGER SECTION TO OPERATE HEAD

Set carriage to hold. Push 8 Ns at left to HP, K 1 row. Push 8 Ns at right to HP. 8 Ns rem in WP. Place marker at each end. K 30 rows, gently pulling work down as you knit. Push 8 Ns at right from HP to UWP, K 1 row. Push 8 Ns at left from HP to UWP. K 25 rows. Thread contrasting yarn through each loop lying between sts on Ns as a marker. K 4 rows. Using MT+4, K 1 row. Using MT, K 4 rows. Make a hem by placing loops from marked row on to corresponding Ns. K 16 rows. Break yarn.

DIVIDE FOR LEGS

Push 12 Ns at left to HP. Cont on rem sts for first leg.

* Push 12 adjacent Ns at right to WP. 24 Ns in WP. Using MC, cast on using e-wrap method. K 30 rows. Break yarn.



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Using C, K 20 rows. Transfer alternate stitches. K 1 row. Thread off. Pull up yarn and secure *.

With carriage at left, push rem 12 Ns from HP to UWP. Rep from * to *, reversing shaping by reading left for right.

SKIRT

Push 79 Ns to WP. Using A, cast on using e-wrap method. Using MT, K 25 rows. Transfer alt sts. Using MT+4, K 1 row. Cast off using latch tool method. Press with a warm iron. Join seam.

ARMS (KNIT 2)

Work as for Boy Puppet.

HEAD

Work as for Boy Puppet.

HAIR

Work as for Boy Puppet.

MAKING UP

Work as for Boy Puppet to **. Sew skirt on immediately underneath the edge of jumper, having your hand inside the puppet to make the fabric stretch slightly. This ensures enough 'give' when the puppet is in use.

PLAITS (MAKE 2)

Using E, measure six 20 cm lengths of yarn. Tie together with matching yarn halfway along length and stitch to side of head underneath edge of hair. Divide lengths into three sections and plait to within 1 cm from ends of yarn. Using A, bind tightly and tie a double bow to secure.

Clown

BODY & LEGS

Push 24 Ns at centre of machine to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Using A, K 4 rows. Using MT+4, K 1 row. Using MT, K 4 rows. Make a hem by placing loops from first row worked in A on to corresponding Ns. Unravel WY when work is completed. K 15 rows.

EDGE OF TROUSERS

Thread contrasting yarn through each loop lying between sts on Ns as a marker. K 6 rows. Using MT+4, K 1 row. Using MT, K 6 rows. Make a hem by placing loops from marked row on to corresponding Ns. Break yarn. Using B, K 25 rows.

FINGER SECTION TO OPERATE HEAD

Set carriage to hold. Push 8 Ns at left to HP, K 1 row. Push 8 Ns at right to HP. 8 Ns rem in WP. Place marker at each end.

K 30 rows, gently pulling work down as you knit. Push 8 Ns at right from HP to UWP, K 1 row. Push 8 Ns at left from HP to UWP, K 25 rows. Break yarn. Using A, K 6 rows. Using MT+4, K 1 row. Using MT, K 6 rows. Make a hem by placing loops from first row worked in A on to corresponding Ns. K 16 rows.

DIVIDE FOR LEGS

Push 12 Ns at left to HP. Cont on rem sts for first leg.

* Push 12 adjacent Ns at right to WP. 24 Ns in WP. Using A, cast on using e-wrap method. K 30 rows. Break yarn. Using C, K 20 rows. Transfer alt sts. K 1 row. Thread off. Pull up yarn and secure *.

With carriage at left, push rem 12 Ns from HP to UWP. Rep from * to *, reversing shaping by reading left for right.

ARMS (KNIT 2)

Work as for Boy Puppet.

HEAD

Work as for Boy Puppet.

HAIR

Work as for Boy Puppet.

HAT

Push 51 Ns to WP. Using C, cast on using e-wrap method. Using MT+1, K 3 rows. Using MT, K 3 rows. Using MT-1, K 15 rows. Transfer alt sts. Using MT-3, K 6 rows. Thread off. Pull up yarn and secure. Join seam.

FLOWER

Push 22 Ns to WP. Using G, cast on using e-wrap method. Using MT, K 2 rows. Transfer alt sts. K 1 row. Thread off. Pull up yarn and secure. Join seam.

MAKING UP

Work as for Boy Puppet to **, but use D for mouth.

Using D, make a large French knot for his nose. Make four straight stitches with F around each eye. Lightly stuff hat. Sew on head allowing edges to curl to form a brim. Sew flower to hat. Using D, crochet a length of chain approximately 18 cm long for braces. Sew to trouser edge at front, cross over at back and sew to top of trousers at back.

Fireman

BODY & LEGS

Push 24 Ns at centre of machine to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Using A, K 4 rows. Using MT+4, K 1 row. Using MT, K 4 rows. Make a hem by placing

loops from first row worked in A on to corresponding Ns. Unravel WY when work is completed. K 15 rows. Break yarn.

EDGE OF TUNIC

Using B, K 6 rows. Using MT+4, K 1 row. Using MT, K 6 rows. Make a hem by placing loops from first row worked in B on to corresponding Ns. K 25 rows.

FINGER SECTION TO OPERATE HEAD

Set carriage to hold. Push 8 Ns at left to HP, K 1 row. Push 8 Ns at right to HP. 8 Ns rem in WP. Place marker at each end. K 30 rows, gently pulling work down as you knit. Push 8 Ns at right from HP to UWP, K 1 row. Push 8 Ns at left from HP to UWP, K 25 rows. Thread contrasting yarn through each loop lying between sts on Ns as a marker. K 6 rows. Using MT+4, K 1 row. Using MT, K 6 rows. Make a hem by placing loops from marked row on to corresponding Ns. Break yarn. Using A, K 16 rows.

DIVIDE FOR LEGS

Push 12 Ns at left to HP. Cont on rem sts for first leg.

* Push 12 adjacent Ns at right to WP. 24 Ns in WP. Using A, cast on using e-wrap method. K 30 rows. Break yarn. Using B, K 20 rows. Transfer alt sts. K 1 row. Thread off. Pull up yarn and secure *.

With carriage at left, push rem 12 Ns from HP to UWP. Rep from * to *, reversing shaping by reading left for right.

ARMS (KNIT 2)

Work as for Boy Puppet.

HEAD

Work as for Boy Puppet.

HELMET

Push 51 Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Using MT+1 and A, K 7 rows. Using MT+4, K 1 row. Using MT+1, K 7 rows. Make a hem by placing loops from first row worked in A on to corresponding Ns. Unravel WY when work is completed. K 5 rows. Using MT, K 5 rows. Using MT-1 K 5 rows. Transfer alternate stitches. Using MT-2, K 7 rows. Thread off. Pull up yarn and secure. Join seam.

MAKING UP

Work as for Boy Puppet to *, but use C for mouth.

Using A, embroider French knots onto front of tunic for buttons. Stuff helmet lightly. Using B, embroider a line of chain stitches around helmet, at same time securing it to head. ■

SLEEVES

With carriage at right, set machine for 2x2 rib (2x1 N arrangement). Push 39 Ns at left and 38 Ns at right of centre 0 to WP on each bed. 77 Ns on each bed.

Work as for Back from * to *.

Inc 1 st at right edge. 78 sts. Set RC at 000. Using MT, K 7 rows. Using a treble transfer tool and fully fashioned shaping, shape sides by inc 1 st at each end of next row and every foll 8th row until there are 124 sts. K 6 rows. RC shows 190. Adjust length at this stage, if required.

SHAPE TOP

Set RC at 000. Cast off 5 sts at beg of next 2 rows. Using a treble transfer tool and fully fashioned shaping, dec 1 st at each end of every alt row until 58 sts rem. Cast off 3 sts at beg of next 6 rows. RC shows 64. Cast off rem 40 sts.

JOIN RIGHT SHOULDER

Push 28 [36] Ns to WP. With K side facing, replace 28 [36] sts from right back shoulder on to Ns. With P side facing, replace 28 [36] sts from right front shoulder on to same Ns. Unravel WY. Using MT and MC, K 1 row. Cast off.

NECKBAND

With carriage at right, set machine for 2x2 rib (2x1 N arrangement). Push 179 Ns on each bed to WP. Arrange Ns for 2x2 rib (2x1 N arrangement). Using C, cast on and K 3 tubular rows. Carriage is at right. Set machine for 2x2 rib knitting. Set RC at 000. Using MT-2•/MT-2•, K 1 row. Using MC, K 20 rows. Transfer sts for st st. Inc 1 st at right edge. 180 sts. Using MT, K 1 row. With K side facing, pick up 180 sts around neck edge and place on to Ns. K 8 rows. Set carriage to hold. Push every 7th N to HP. K 8 rows. Set carriage to knit back to WP. Using C, K 1 row. Using MT+6, K 1 row. Using WY, K a few rows and release.

JOIN LEFT SHOULDER

Work as for right shoulder reading left for right.

PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

FLOWER TRIMS (KNIT 3)

Push 44 Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at left. Using nylon cord, K 1



row. Using MT-1 and MC, K 6 rows. Set carriage to hold. Push every 9th N to HP. K 8 rows. Set carriage to knit back to WP. Using MT+3 and C, K 2 rows. Set carriage to hold. Push every 9th N to HP. Using MT-1 and MC, K 8 rows. Set carriage to knit back to WP. K 6 rows. Make a hem by placing loops from first row worked in MC on to corresponding Ns. Pull out nylon cord when work is completed. K 1 row. Break off yarn, leaving a long end. Thread end through sts using a double-ended bodkin or a blunt ended needle and release from machine. Pull up yarn tightly, secure and join edges with mattress stitch.

LEAVES (KNIT 3)

Using MC, cast on 3 sts by hand. Set RC at 000. Using MT, K 2 rows. Using a single transfer tool, inc 1 st at each end of next row, K 1 row. Using a double transfer tool, inc 1 st at each end of next row, K 1 row. Using a treble transfer tool, inc 1 st at each end of next row and foll 3 alt rows. 15 sts. K 7 rows. RC shows 20. Using a treble transfer tool, dec 1 st at each end of next row and foll 4 alt rows. K 1 row. Using a double transfer tool, dec 1 st at each end of next row, K 1 row. 3 sts. Dec 1 st at each end of next row. Fasten off rem st.

CORD TRIM

Using MC, cast on 3 sts by hand. Set RC at 000. Using MT, K 80 rows. Cast off.

MAKING UP

Join neckband seam. Pin neckband edging in position. Unravelling WY as required, backstitch using C through open loops of last row worked in C. Set in sleeves. Arrange motif pieces and sew in place. Attach beads. Join side and sleeve seams.

SKIRT PANELS

BACK & FRONT ALIKE

Set ribber to H5. With carriage at right and using MT+1/MT+1 and MC, cast on 164 [182, 200] sts on each bed at centre of machine in full needle rib/double rib as Needle Diagram 1. Insert comb and weights. Set ribber to slip. K 1 row from left to right on main bed only. Transfer sts as Needle Diagram 2. Cancel slip on ribber. Set ribber to H6.

Using MT+2/ MT+2, K 75 rows.

Using MT+1••/ MT+1••, K 25 rows.

Using MT+1•/ MT+1•, K 25 rows.

Using MT+1/MT+1, K 25 rows.

Using MT+••/MT+••, K 25 rows.

Using MT+•/MT+•, K 25 rows.

Using MT/MT, K 25 rows.

Using MT-•/MT-•, K 25 rows.

Using MT-••/MT-••, K 25 rows.

Using MT-1/MT-1, K 25 rows.

RC shows 300. Adjust length at this stage, if required. Transfer sts for st st. Using MT+1, K 1 row. Using WY, K a few rows and release from machine.

WAISTBAND (2 PIECES)

Push 104 [120, 136] Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at left. Using nylon cord, K 1 row. Set RC at 000. Using MC, K 16 rows. Using MT+2, K 1 row. Using MT, K 16 rows. Make a hem by placing loops from first row worked in MC on to corresponding Ns. Pull out nylon cord when work is completed. Using MT+2, K 1 row. With wrong side facing, pick up sts from one Skirt Panel and place on to Ns dec evenly. Using MT+6, K 1 row. Cast off with a latch tool.

MAKING UP

Mattress stitch seams, leaving an opening in waistband. Insert elastic and join ends. Close waistband. ■

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Saturday 4th March 2006

10.00 am - 4.00 pm

Bournemouth School for Girls
Castle Gate Close, Castle Lane West, Bournemouth

CROYDON

Saturday 22nd July 2006

10.00 am to 4.00 pm

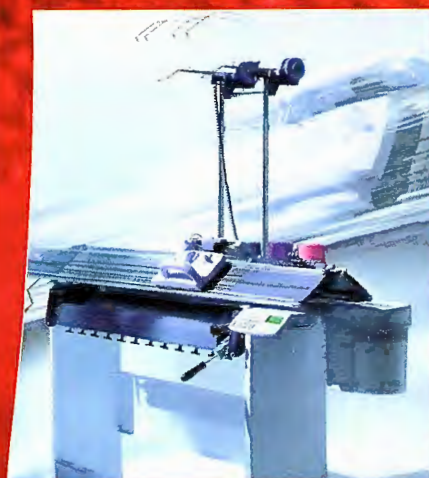
John Ruskin College, Selsdon Park Road, Selsdon

BURY

Sunday 8th October 2006

10.00 am - 4.00 pm

Castle Leisure Centre, Bolton Street, Bury



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Along the lines

An original King Cole design

Pattern Information

MEASUREMENTS

To fit bust 87 [92, 97, 102, 107, 112] cm, 34 [36, 38, 40, 42, 44] in.

Actual size 94 [99, 104, 109, 114, 119] cm, 37 [39, 41, 43, 45, 47] in.

Length to shoulder 56 [57, 58.5, 59.5, 61, 62.5] cm, 22 [22?, 23, 23?, 24, 24?] in.

Sleeve seam 39.5 [39.5, 39.5, 40.5, 42, 43] cm, 15? [15?, 15?, 16, 16?, 17] in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

16 stitches and 24 rows to 10 cm, 4 in measured over pattern (tension dial setting approximately 5).

For perfect results, please check your tension carefully.

ABBREVIATIONS

For a list of the abbreviations we use, please turn to page 62.

NOTES

a) We used knit side of knitting as right side of garment.

PATTERN

Using MC, K 10 rows. Using C, K 2 rows. Drop every st one row down and reform. These 12 rows form pattern.

Alternatively, * K 10 rows MC then turn work and K 2 rows C, turn work again; rep from * throughout.

Note As this is knitted on a chunky machine, turning the work won't take too long. If you don't want the ridges, simply work in stripes of 10 rows MC, 2 rows C throughout and ignore all references to dropping and reforming stitches to produce garter stitch.

Knitting Instructions

BACK

Push 76 [80, 84, 88, 92, 96] Ns at centre of machine to WP.

* Using MT and WY, cast on and K a few rows ending with carriage at left. Using nylon cord, K 1 row. Carriage is at right. Push Ns to HP. Using a latch tool and C, make a loop and place loop behind latch. With yarn at left of first N, bring latch tool up between first and second Ns at left and hook yarn over first N. Pull through loop. Rep all along Ns. Place loop from latch tool on last N. Push Ns to UWP *.

Set RC at 000. K 2 rows. Drop every st

one row down and reform. Cont in pattern. K 81 [81, 81, 83, 85, 87] rows. RC shows 83 [83, 83, 85, 87, 89].

SHAPE ARMHOLES

Cast off 5 [5, 6, 6, 7, 7] sts at beg of next 2 rows. Dec 1 st at each end of the next row and every foll alt row until 58 [60, 62, 64, 66, 68] sts rem. K 37 [37, 41, 39, 41, 41] rows.

SHAPE NECK

Set carriage to hold. Push 39 [40, 41, 43, 44, 46] Ns at right to HP. Cont on rem 19 [20, 21, 21, 22, 22] sts for first side. K 1 row. Dec 1 st at neck edge on next 4 rows. 15 [16, 17, 17, 18, 18] sts rem. K 1 row. Cast off.

With carriage at left, push 20 [20, 20, 22, 22, 24] Ns at left from HP to UWP. Using WY, K a few rows and release from machine.

With carriage at right, push rem 19 [20, 21, 21, 22, 22] Ns from HP to UWP. Finish to correspond with first side reversing shaping.

LEFT FRONT

Push 38 [40, 42, 44, 46, 48] Ns at centre of machine to WP.

Work as for Back from * to *.

Set RC at 000. K 2 rows. Drop every st one row down and reform. Cont in pattern. K 81 [81, 81, 83, 85, 87] rows. RC shows 83 [83, 83, 85, 87, 89].

SHAPE ARMHOLE

Cast off 5 [5, 6, 6, 7, 7] sts at beg of next row, K 1 row. Dec 1 st at armhole edge of the next row and every foll alt row until 29 [30, 31, 32, 33, 34] sts rem. K 25 [25, 27, 25, 25, 25] rows.

SHAPE NECK

Slip 6 [6, 6, 7, 7, 8] sts at right on to a safety pin. 23 [24, 25, 25, 26, 26] sts. K 1 row. Dec 1 st at neck edge on next 4 rows, then foll 4 alt rows. 15 [16, 17, 17, 18, 18] sts rem. K 5 [5, 7, 7, 9, 9] rows. Cast off.

RIGHT FRONT

Push 38 [40, 42, 44, 46, 48] Ns at centre of machine to WP.

Work as for Back from * to *.

Set RC at 000. K 2 rows. Drop every st one row down and reform. Cont in pattern. K 82 [82, 82, 84, 86, 88] rows. RC shows 84 [84, 84, 86, 88, 90].

SHAPE ARMHOLE

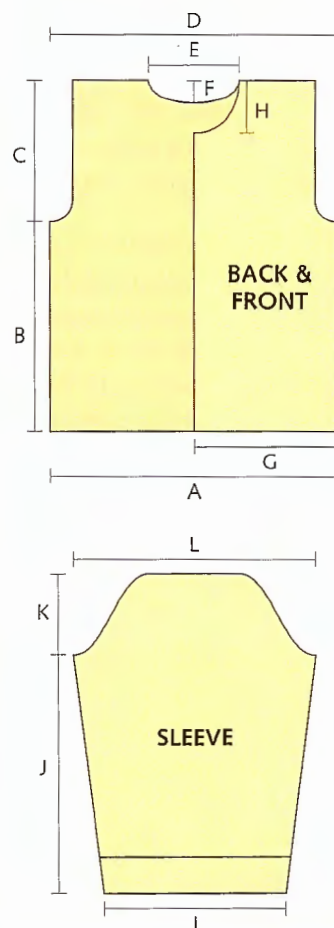
Cast off 5 [5, 6, 6, 7, 7] sts at beg of next row. Dec 1 st at armhole edge of the next row and every foll alt row until 29 [30, 31, 32, 33, 34] sts rem. K 25 [25, 27, 25, 25, 25] rows.

SHAPE NECK

Break yarn. Slip 6 [6, 6, 7, 7, 8] sts at left on to a safety pin. 23 [24, 25, 25, 26, 26]

Diagrams

- A = 47.5 [50, 52.5, 55, 57.5, 60] cm
- B = 35 [35, 35, 36, 36.5, 37] cm
- C = 21 [22, 23.5, 23.5, 24.5, 25.5] cm
- D = 36.25 [37.5, 38.75, 40, 41.25, 42.5] cm
- E = 17.5 [17.5, 17.5, 18.75, 18.75, 20] cm
- F = 2.5 cm
- G = 23.75 [25, 26.25, 27.5, 28.75, 30] cm
- H = 7.5 [7.5, 8, 8, 9, 9] cm
- I = 36.25 [37.5, 38.75, 40, 40, 41.25] cm
- J = 39.5 [39.5, 39.5, 40.5, 42, 43] cm
- K = 4 [5, 5, 5.75, 5.75, 6.5] cm
- L = 45 [46, 51, 51, 53.5, 55] cm



sts. Rejoin yarn. K 1 row. Dec 1 st at neck edge on next 4 rows, then foll 4 alt rows. 15 [16, 17, 17, 18, 18] sts rem. K 5 [5, 7, 7, 9, 9] rows. Cast off.

SLEEVES

Push 58 [60, 62, 64, 64, 66] Ns at centre of machine to WP.

Work as for Back from * to *.

Set RC at 000. K 2 rows. Drop every st one row down and reform. Cont in pattern. K 36 rows. Shape sides by inc 1 stitch at each end of the next row and

General Information

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for chunky knitting machines.

MATERIALS

King Cole Luxury Mohair

6 [7, 7, 8, 8, 9] x 50 g balls in Main Colour (MC).

King Cole Fashion Aran

1 [1, 1, 1, 1, 1] x 100 g ball in Contrast Colour (C).

2 safety pins.

For further information, please write to King Cole Ltd at Merrie Mills, Elliott Street, Silsden, Keighley, West Yorkshire BD20 0DE or telephone 01535-650230.

every foll 8th [8th, 6th, 6th, 6th, 6th] row until there are 72 [74, 82, 82, 86, 88] sts. K 8 [8, 2, 11, 2, 5] rows. RC shows 95 [95, 95, 98, 101, 104].

SHAPE TOP

Cast off 5 [5, 6, 6, 7, 7] sts at beg of next 2 rows. Dec 1 st at each end of the next row and every foll alt row until 54 [54, 60, 58, 60, 60] stitches remain. K 1 row. Cast off.

NECKBAND

Join shoulder seams.

Push 80 [80, 84, 88, 92, 96] Ns to WP. With P side facing, pick up 6 [6, 6, 7, 7, 8] sts from safety pin on left front, 19 [19, 21, 21, 23, 23] sts up left front neck, 5 sts down left side of back neck, 20 [20, 20, 22, 22, 24] sts across back neck, 5 stitches up right side of back neck, 19 [19, 21, 21, 23, 23] stitches down right front neck and 6 [6, 6, 7, 7, 8] sts from safety pin on right front neck and place on to Ns. Unravel WY. Using MT-1 and



C, K 2 rows. Drop every stitch one row down and reform. Using MC, knit 12 rows. Using C, knit 2 rows. Drop every st one row down and reform. Using MC, knit 12 rows. Using C, knit 1 row. Cast off. Fold neckband on to wrong side at ridge and slip stitch neatly in position.

FRONT EDGING

Push 99 [101, 102, 104, 105, 107] Ns to WP. With P side facing, pick up 99 [101, 102, 104, 105, 107] sts along front edge (working through both thicknesses of neckband) and place on to Ns. Using MT-1 and C, K 2 rows. Drop every st one row down and reform. K 1 row. Using MT+4, K 1 row. Cast off with a latch tool.

MAKING UP

Place centre of sleeve tops to shoulder seams, then sew sleeves evenly to back and fronts. Taking half a stitch into seams, join side and sleeve seams. ■



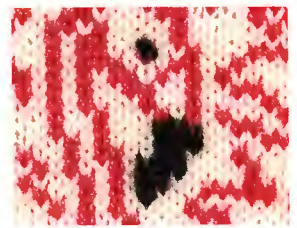
Picture Parade

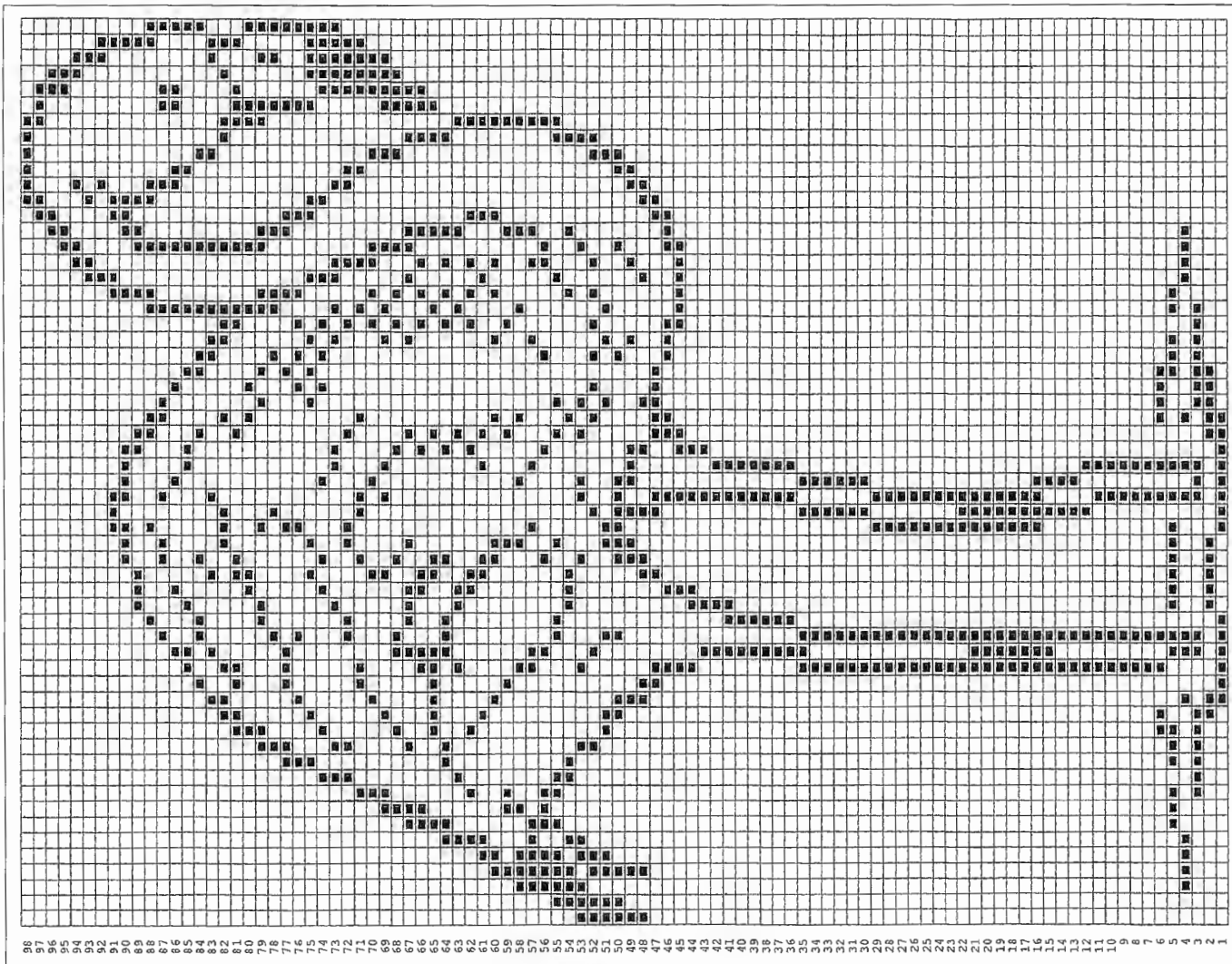
Flamingo

These flamingo designs were requested by a reader who pointed out a website which provided Jo Newton with some excellent pictures from which to work.



FORSELL SHAMAL
501 Ivory with 580 Old Rose





While I was doing them I kept thinking of Alice in Wonderland trying unsuccessfully to play croquet using one as a mallet, as it kept turning round and looking at her. The 24-stitch motif is designed to be knitted as a repeating band in its own right or it can be used to complement the larger picture, which is actually 58 stitches wide rather than 60. Electronic settings should be adjusted accordingly. I have Swiss darned the black beak tips which are such a characteristic of this bird and added a French knot for the eyes.

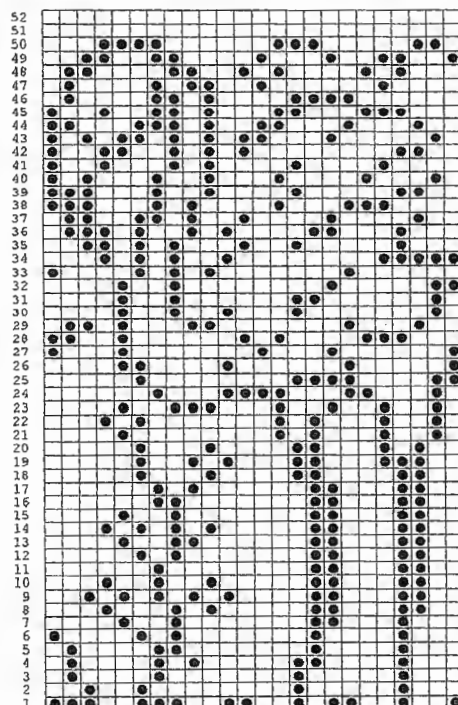
Forsell

For further information about Forsell yarns and details of your local stockist, here's the address you need:

Forsell Yarns - Silver Viscount
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Rectory Road, RUSHDEN
Northamptonshire NN0 0AH
Tel: 01933-311888
Fax: 01933-312888

Jo is always pleased to work on special projects especially for you! If you have any new ideas for her, we'd love to hear from you. So often we all feel that we won't do something because we never win anything or never have the luck. Many of the designs that Jo has worked on have come as a great surprise to the recipients and she will work on any special request from our readers. Write to us at the usual address or get in touch with Jo direct: -

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GRANTHAM, Lincs NG32 1BX
Tel: - 01476-563111
E-mail: jo.newton@btinternet.com
Website: - www.jonewton.co.uk or
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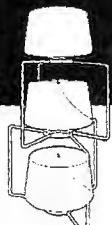
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SINGER knitting machine motor, £100 ono. Singer Big 9 chunky machine, £25. Knitting machine table, £5. Buyer must collect. ☎ 01992-415421 (St Albans, Hertfordshire).

BROTHER KH970 electronic knitting machine with ribber, garter carriage, colour changer, various accessories plus cabinet, £500. ☎ 01785-822783 (Stafford).

PATTERNS

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SILVER REED SK860 mid gauge electronic with EC1, SK160 extra carriage, Mylar/blank sheets, all tools and instructions, condition as new, buyer collects please, £499. ☎ 01743-872610 (Shrewsbury).

MAGAZINES for sale including 26 copies MKM, MKN and others plus Treasury of Machine Knitting and Colourful Machine Knitting, pay postage only. ☎ 01732-862529 (Edenbridge, Kent).

SILVER REED 740 plus SRP60N ribber in teak cabinet with storage seat under, excellent condition, hardly used, quick sale needed hence £150. ☎ 01252-517317 (Mytchett, Surrey).

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Also remember that you can ask your newsagent to reserve you a copy each month. You can find a form on page 11.



PATTERN INFORMATION

ABBREVIATIONS

These are the standard abbreviations we use in our patterns.

alt = alternate(ly); beg = beginning; ch = chain; cm = centimetres; cont = continue(ing); dc = double crochet; dec = decrease(ing); foll = following; g = grams; HP = holding position; in = inch(es); inc = increase(ing); K = knit; mm = millimetres; MT = main tension; MT-1, MT-2, MT-3 = one, two, three full sizes tighter than main tension; MT+1, MT+2, MT+3 = one, two, three full sizes looser than main tension; MY = main yarn; N(s) = needle(s); NWP = non working position; P = purl; patt = pattern; RC = row counter; rem = remain(ing); rep = repeat; ss = stitch size; st(s) = stitch(es); st st = stocking stitch; tog = together; UWP = upper working position; WP = working position; WY = waste yarn.

YARN GUIDE

We sometimes give a yarn guide thickness on our patterns and the approximate weight of the original yarn used is shown below. We do not quote a thickness for those yarns which we feel cannot be substituted.

1, 2 & 3 are extra fine yarns

Fine, medium and full bodied one ply yarn including 2/30s

4, 5 & 6 are fine yarns

Fine, medium and full bodied two ply yarn including 2/16s

7, 8 & 9 are fine to medium yarns

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10, 11 & 12 are medium yarns

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13, 14 & 15 are medium to thick yarns

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16, 17 & 18 are thick yarns

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MOCK RIB INSTRUCTIONS

Used for welts, cuffs, neckbands and other edges on single bed machines without a ribber.

Push the number of main bed needles given in pattern to working position. Push every alternate needle back to non-working position for a 1x1 rib or every third needle back to non-working position for a 2x1 rib. It may be necessary to reduce this number by one needle at one or both edges to keep the rib even. (Increase the stitches after the mock rib has been worked to give the same number as the pattern.)

Using main tension and waste yarn, cast on and knit a few rows ending with carriage at left. Set row counter at 000. Using at least two full sizes tighter than main tension, knit the number of rows given in pattern for rib. Using three full sizes looser than this tension, knit one row. (This loose row gives a neat fold line.) Return to two full sizes tighter than main tension and knit the same number of rows as before. Push empty needles from non-working to working position and make a hem by placing loops of first row worked in main yarn evenly along the row. Make sure that each empty needle holds a loop to prevent a row of holes across the work. Unravel waste yarn when work has been removed from machine. After garment has been blocked to size, insert a metal welt bar or thin, clean piece of wood through the hem and pull firmly downwards to draw the stitches of mock rib closer together. Set the stitches by steaming lightly on the wrong side, if pressing instructions permit.

QUICK CAST-ON

This method can be used not only for speed but also when the edges are either hidden or to be gathered by pulling up yarn end. With carriage at right, push alt Ns to WP. Use tension dial setting and either MY or WY as given in pattern. K 1 row. Carefully hook on the cast-on comb. Push remaining alt Ns to WP and K 1 row. The carriage is back at right. Cont as given in pattern instructions. When knitting is removed from machine, pull yarn end at cast-on edge to gather up sts or, for a straight edge, pull yarn end to remove any slack and fasten off. Your manual will describe this method of casting on although it may be called by a different name and may not use a cast-on comb.

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Knitting Machine Journal - Est. 1975 and
Passap Knitting Machine Journal - Est. 1984

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Alice Wilmshurst
Hawthornes, Whitecroft, Forest of Dean,
Gloucestershire GL15 4PF Tel:- 01594-562161

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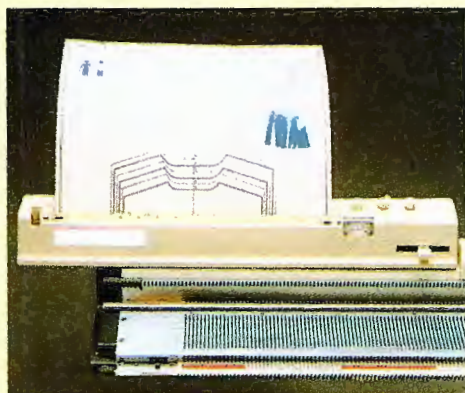
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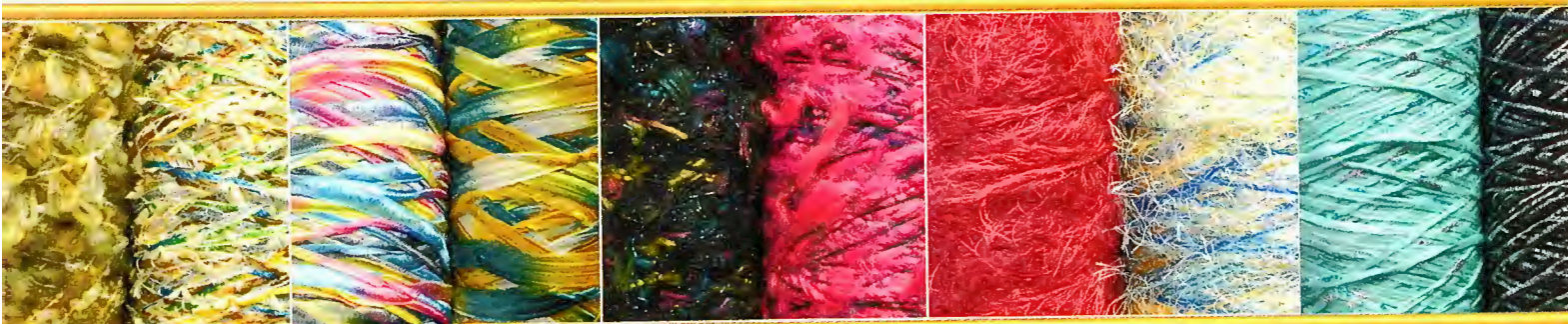
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